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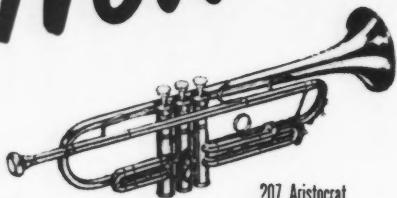
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The School Musician

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CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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School musicians applaud—

Lawrence B. Johnston of Evansville, Indiana

Perseverance, industry, thrift, and self discipline are the major factors that should contribute to the education of children, says Lawrence B. Johnston. Because of this broad philosophy, his bands have won national recognition for many years.

His Hoosier life of Indiana started at Columbie City, and progressed through Peru, Greencastle, and now Evansville. This period of ever expanding Hoosier growth was interrupted but twice: in 1937 when he received his Master's degree in Music Education from the VanderCook School of Music, Chicago, and when he served his country in the United States Army. During his army career, he rose from a private to 1st clarinetist of the Army Air Force Band, to a captain, being responsible as a music officer for training thirty-seven Air Force bands.

He has now risen to the distinct position of President of the Indiana Music Educators Association. His book, *Parede Technique*, published by Belwin, is in demand by hundreds of directors. Though President of the Northern Indiana School Band, Orchestre, and Vocal Association, he still has time to engage in his favorite pastime, reading philosophy and current events.

Lawrence B. Johnston is destined to go far. His integrity, courage, and ever-present desire to learn will always be a major influence in the lives of the many young people who are fortunate enough to come under his baton.

The SCHOOL MUSICIAN takes pride in saluting a great leader, Lawrence Johnston.

*"They Are Making
America Musical"*

The Value of LISTENING

The artist has a good knowledge of the nature and structure of the material with which he works. The material is "tone" and is controlled by the laws of physics. The performer usually does not agree with the physicist in regard to tone and to listening because of the inability of their application of physical laws to the field of music. The requirements of the performer are beyond the fixed formulas for tone production.

In recent years school choirs, orchestras and bands have reached a high standard of performance, though the real educational idea of school music in some cases may have been false. The high standard of performance in public school music which is demanded of the music educator in many cases has caused the problem of listening not to have been considered seriously enough in the overall music program, thus causing a music educational gap between instruction and performance in public school music programs.

Listening to music is an art within itself and requires much practice and training. The future audiences are constantly being developed and the future general level of music in the United States depends largely upon the listening program in school today.

The problem of listening is directly related to ear training and appreciation. Music education through ear training and listening is a most important factor which should not be overlooked from the most elementary level to the most advanced level. The teacher or director should have a clear conception of these problems at all stages of music education including the physical requirements in performance as well as teaching procedures and techniques in quality of performance.

By listening we should be able to

hear as an enjoyment in leisure time and also be able to hear through all the phases of listening, to the most critical and exacting analyses of musical scores. In order for any person to listen and hear proficiently, proper mental control and mental training must be secured. Listening should not be a separate and distinct factor of music education, but should be considered as an important phase of musical proficiency in mature musical production of sound.

The use of listening in music education can be treated in the following manner: by listening for enjoyment, listening as an agency of musical motivation, listening as an agency of setting up musical standards, listening as an agency of setting up performing standards, listening for musical structure, form and quality, and listening as an agency of creative music development.

In the listening program it must be remembered that the complexity of students' various talents cannot be developed other than the large group method of participation. However, special instruction will benefit the child prodigy in private work. The value of listening in music education must be done with an overall musical viewpoint.

It is true that most children begin to listen to radio, phonograph and general choral music in the pre-school level. At this point an intelligent guidance program of listening should be in progress for the child. Many children at this level have musical impressions that carry over into a powerful influence upon future musical interest and degree of skill. Every child should be guided musically into singing of music that can do best for his voice, listening to a large amount of music, and experience ideas with music. The activity should be so pleasant that it will lead to an outlet of self-expression

in emotional, dramatic and creative design.

With the educational concept in mind emphasis should be placed from the beginning on musical sound and especially the recognition of pitch. With this in mind the various sounds of instruments should be presented to the child to develop the child's distinction in hearing. Listening should not be a result of production in music at the early stage except in the child's natural voice. My belief is that the natural singing voice is fundamental to all music.

The child's ear should be trained to hear various qualities of tone and to notice bad intonation. His ear should be trained in an appreciative sense of the various types of music, such as: folk tunes, classical material including symphony, choir and general vocal, and recognition of various masters such as Brahms, Beethoven, Bach, Franck, and Wagner.

Most children who first come into contact with music like it. By correctly listening the child usually will develop his liking for music so that he will continue to grow to greater appreciation. One of the most dangerous errors made in the teaching of listening is that of being critical and analytical of the music heard or music sung by the child. Whether bad or good quality and intonation is heard or produced, the teacher should use the technique of developing the ears' musical sensitivity of hearing pitch, not to hear what is bad, but to hear what is good. Any child should be told that his voice is pretty and sounds beautiful. The technique of teaching the ear to listen is the serious consideration.

The child's own singing and other musical activities should be a part of the appreciation work. The early formation of the habit of listening will be beneficial to all students whether they become performers or just "listeners."

Murphy says, "We grow musically by listening to music, by performing music or by creating music. For an adequate and rounded musical development all of these are necessary. We cannot dispense with any of them."¹

¹Murphy, J., *Music in American Schools*.

By Paul R. Page

University of Mississippi

Listening on the primary level certainly develops creative music. The objective of creative music would be as follows: In the use of rote songs or rote singing, with a reproduction of the same or reproduction of what the child might make up. Improvisation upon the song and creative harmony can be studied. The child can be asked to make up a song in regard to something that might be before the eyes which has a definite attraction to him. Many people leave off the fact that primary children are creative in music and that a good listening program will develop creative music in the child's activity.

Pardon the personal note: I had a fifth grade student who wanted to take up French horn several years ago. His music teachers considered him a monotone and had put him aside in the music classes. He had a mathematical mind and his music hour was spent in creative mathematics through the first four grades. His father wanted him to take French horn because the child was so interested. The father got the French horn. I used the French horn as only a support in music for the boy in private lessons for one year and allowed him to mathematically work on notation and relations of notes to sounds. Briefly, he became the first horn player in the university concert band ten years later with which I had the opportunity to work.

Creative music in the elementary level can be exercised according to the teacher's knowledge of the child's personality, the amount of time in music class, the development of the child's listening efficiency, and audio-visual aids.

The elementary listening program can be divided into the following by uses of the voice, instruments, radio and phonograph:

- Songs—various types
- Rhythms—limited types
- Free expression
- Creative music
- General appreciation.

Read the March issue for Mr. Page's second article "Listening in the Intermediate, Junior High, and Senior High Program."



The Musician's Workshop

How to Uncork the Teaching - Time Bottle

By Ralph W. Chandler, Director
Elnora High School Band
Elnora, Indiana

Solo and ensemble contest time again in your State?

You're already teaching a full schedule of classes and wondering where you can crowd in a few ensemble rehearsals?

You hate to see your soloist enter against students in other schools where private teachers help them prepare a solo?

Not one of your students studies with a private teacher?

Check your answers, and if you write "yes" to all the above problems perhaps some of these suggestions might fit your situation.

Our school is small, the enrollment in grades 9 to 12 being only 98. The music teacher has the band, all the grade school music, and two Social Studies classes. This isn't a particularly good or especially bad situation—just about an average small-school program. I'm a firm believer in the proven fact that fine ensembles make fine bands, and that solos are the best incentive to home practice. Our increased activity in solo and ensemble work has paid off with a first division band in the State contest the last two years.

At this writing I have 10 ensembles and 29 solos from my band in rehearsal for the District contest. (Other schools will have more, but look at our enrollment.) To make my teaching time go farther I started two of my clarinet quartets on the same selection and my other two clarinet quartets (mixed) on another number. I find I am able to rehearse two groups in almost the same time as one. I'm spending enough time to teach two quartets, but four groups are getting the benefit of the time.

By the same reasoning three members of one quartet are all playing the same solo; when they stay after school for quartet practice we can take a little extra time and do all three solos together. Three other clarinets were started on another solo

(they happened to have a free period at the same time during the school day). A cornet trio, baritone trio, and trombone trio were all started on the same selection, making possible nine



Mr. Chandler

participants instead of three. During one period each week my first and my third horn players were available during a study hall. I started them both on the same solo, even though one is in the 8th grade and the other in the 12th.

Some solos published for a variety of instruments may not be the very best; but they might be the answer as to how to work out solos with two students on different instruments who happen to be available to you at the same time.

Naturally, the final stages of all these solo and ensemble groups must be done individually, but I find that final rehearsals go faster than earlier ones, so very little extra time is required.

This isn't a solution to all our small school problems; some of them are insoluble. It might be worth thinking about, however.

Send in Your Workshop Idea.



The United States Air Force Symphony Orchestra, conducted by Lt. Colonel George S. Howard, as they performed one of their many popular concerts at the Canadian National Exhibition, Summer of 1950.

A Friendly Visit with the U. S. Air Force Band and Orchestra

The Violin

By M/Sgt. Edward B. Haines, U. S. Air Force Orchestra

The serious shortage of string instrumentalists with necessary qualifications to fill positions of responsibility is a subject that bears repeated consideration and should be constantly weighing upon the conscience of each teacher and music educator in public or private institutions.

Despite the lack of proficiency on the part of a large percentage of teachers, we must still depend upon them for worthy aspirants. We are being sold short, so to speak, in that our orchestral backbone, the strings, are growing weaker and weaker. That proper standards cannot be maintained while such a condition exists is evidenced in the increasingly mediocre performances of certain symphonic organizations once highly respected. Neither can this condition be remedied until the collective conscience of the teaching world is stricken. Few conductors can mount the podium with the realization that his strings can meet all requirements.

Fortunate indeed, therefore, is the organization that attracts such talents. The U. S. Air Force Symphony Orchestra is such an organization having drawn a most unusual group of string players to its ranks. As concertmaster of this fine orchestra, I have had the opportunity to note with increasing horror the lack of proper training, the below average standards manifested by a vast majority of applicants. Some of these hold positions in leading orchestras while others were fresh from our best music schools. Those accepted must surpass the usual and equal the best. Additions to our strings are therefore few and far between. A standard is being maintained that cannot go unnoticed. What of the rejects? Many of them return to positions already paying them a fair wage. Some go away discouraged. Others return to school in the hope that what they did not have can be found perhaps in that extra year of study. In due time, these men

will fill the ranks of our best orchestras because the demand is great and must be met at all costs.

What are the reasons causing this condition and can it be remedied? There are so many reasons that a proper discussion would fill hundreds of pages. A remedy is possible though not probable in the immediate future. One basic reason is a poor if not altogether inadequate educational system. Badly trained teachers, bad teaching, below average results with students, yet a smug satisfaction and a tendency to follow the general trend as the course of least resistance. Adherence to pedagogic principles that are passe, principles embracing but a fraction of necessities. Dependence upon outmoded traditions, many questionable, others gross misrepresentations fostered by corrupt administrative policy. Academic courses that are at best comprehensive yet totaling degrees and positions of responsibility-positions that mean perpetuation of limited knowledge if present standards remain.

Doubtless there are teachers and

(Please turn to page 23)

Shall We Make MUSIC Functional?

By *Gilbert J. Saetre*

Head of Music Education

Mississippi Southern College

Hattiesburg

At a recent oral examination for the Master's degree, here at Mississippi Southern College, one of the committee members said: "Why is it that we musicians always seem to be on the defensive?"

This is answered, in part, by June Weybright in the 1950 May issue of the *Triangle of Mu Phi Epsilon* when she says:

"...there are still too many teachers (music) who allow themselves to succumb to the glamour of the precocious student and who refuse to attach equal importance to the average one; still too many who rate their teaching ability by the success of their most gifted pupils; still too many refuse to adjust their methods and materials to fit the needs of the individual student regardless of the degree of his musical ability. There seems to be a feeling of guilt and fear of criticism when such an adjustment is made."

In an article in *The SCHOOL MUSICIAN* entitled "Yes—We Still Need To Toot Our Own Horns!", this writer was at that time also on the defensive. Since that time, and in this age of the two-platoon system, it is now our turn to carry the ball "on the offensive"; and it is with that in mind that this article is submitted to our gentle readers for either atom or H-bomb reactions!!!

All that is needed for a successful "offense" is a change of stress. From "Music Education" to "Music IN Education"; from "Education IN Music"

to "Education THROUGH Music"; in brief LET'S MAKE MUSIC "FUNCTIONAL"!

In an article in our own state journal, *Mississippi Notes*, for February 1950 this writer stated:

"... instead of being concerned with developing 'consumers of music' (education THROUGH music), we have been too concerned with the discovery and development of the musically talented (education IN music)."

In Chapter 27 of "The High School Curriculum," edited by Dr. Harl Douglass, we find the following expressed by Dr. James Mursell:

"The school music' program should specifically not model itself on the practice of the conservatory . . . on the other hand, it should follow the lead of recent work in physical education, which treats effective opportunity for everybody as at least of equal importance with the production of headline teams. . . This is the proper foundation for a program which aims at providing the richest and most varied possible musical experience to *all the students* in the school." (The italics are mine.)

Roy Dickinson Welch of Princeton University in an article in the 1950 Summer Bulletin of the American Association of University Professors states that:

"Faculties and administrative committees in many parts of this country have been engaged these last four or five years with revisions of cur-

ricula, with new plans of education for democracy, with widening and strengthening the grasp that the student may acquire of concepts basic to our common thought, and with many other matters. These plans have been prompted by a desire to make better an already very good best in the American educational scheme. . . American educational methods and objectives have always been in a state of flux and flow."

Let us pause here for a moment and review the objectives that have been stated since the inception of a public school music program about 1830. At that time, two men, W. C. Woodbridge and Lowell Mason, began the development of public school music along the lines of the Pestalozzian aims. Edward Bailey Birge in his book, "The History of Public School Music in the United States" says of the seven Pestalozzian aims that "This was the first formulation of modern principles in teaching music in the United States (1834)."

In 1838, music was actually made an integral part of the authorized curriculum in Boston.

Up until 1885, the teaching of music had been the responsibility of the special teachers of music. During the next twenty-five year period it was placed squarely upon the shoulders of and into the hands of the grade teacher.

The most striking characteristic of public school music as it had devel-



Mr. Saetre

oped by the twentieth century had been its many-sidedness. The aims of this period have been summed up by Edward Bailey Birge:

"... to have every child learn to sing, and the values most thought of were those of recreation following mental fatigue from other studies. . . To have every child learn to read music because this power is the key to an understanding of its treasures, a value which was concerned mainly with the child's future. The child-study movement was largely responsible for making clear the present aim of school music, which is that every child shall appreciate and take pleasure in music."

In her book, "Teaching Children Music in the Elementary Grades," Dr. Louise Kifer Myers infers that music contributes toward the physical, intellectual, social, and emotional growth and development of ALL children.

Notice in all of the above references the stress on the words *every child* and *ALL children*. This is the important factor. Let us not lose sight of the goal now that we are on the offensive.

Let us inspect the statements from several state courses of study in our forward movement towards the goal line.

Alabama says: . . . "The chief aims in teaching music is to have each child to so appreciate the beauty of good music that he will respond to it with a feeling of pleasure and complete satisfaction."

California says: . . . "The purpose of music education is not primarily to discover musical genius, but to

minister to an intellectual and an emotional need. . . It (music) functions most importantly as it helps each child to determine the contribution music can make to his life."

Louisiana says: . . . "Music contributes to the realization of all the general objectives of education. It builds character, promotes citizenship, develops mental and muscular coordination and control, provides wholesome and enjoyable leisure-time activities, makes for happier family associations and offers excellent vocational opportunities. . .

"Since music is something to be enjoyed and appreciated the program suggested assumes active and joyful participation on the part of *all pupils*." (Again, the italics are mine.)

Texas says: . . . "To make music a vital part of the educative process, the emphasis is placed on education through music rather than education in music. . . When a child's interest and love for the music that he experiences through the school music program becomes associated with the school and everything the school stands for, the school becomes a greater influence in the child's life."

West Virginia says: . . . "To provide such personal satisfaction in school music as will result in the conception of music as one of the beautiful and fine things of life and result in a 'more complete living' as an adult member of society."

(All of the Course of Study quotes, as well as much of the historical background given in this article are taken from a recently completed Master's thesis by Frances Kathryn Maxwell, entitled "An Evaluation and Critical Analysis of the General Objectives of Public School Music in the Elementary Grades as outlined in Bulletin 127, Mississippi State Department of Education," published by the Graduate Division of Mississippi Southern College.)

Mr. J. M. Tubb, Mississippi State Superintendent of Education, has stated in Bulletin 127, Mississippi State Department of Education: ". . . all people can appreciate music in some form and learn to be intelligent 'consumers'."

Dr. Peter W. Dykema has said: "Music . . . (has) . . . a vital place in a well-rounded curriculum that seeks to touch all of life."

We can readily see the wisdom of this statement when we apply the current philosophy of "gestalt" psychology which stresses the development of the total personality.

As this writer sees it, the "total personality" is made up of four major areas: the intellect (developed mainly through the "three R's"; the physical

(the body—health; developed mainly through our Health, Physical Education, and Recreation Departments); the moral (or spiritual: developed mainly through the Home and the Church; although some states have taken the initiative and established inter-denominational courses of Bible Study); and the aesthetic (or the beautiful: for which part Music is held mainly responsible; although all of the Fine Arts enter into the picture).

Now don't get the idea from all of this latter that the Aesthetic is Music's only responsibility. That was easily disproved in the splendid article by B. M. Bakkegard in the 1950 November issue of our SCHOOL MUSICIAN.

As a matter of fact, it was his challenging article that has caused this writer to sit down and try to reason things out carefully, and to try to put on paper the many thoughts which have been expressed in our classes in Music Education.

Society is demanding that our schools provide a challenging environment and wise guidance, and our schools are now attempting to meet that challenge in various and sundry ways: the three R's, logically organized subjects, units of work, centers of interest, core curricula, areas of living, broad fields programs, and others. Each program has been planned with the intent of helping children and youth lead satisfying personal lives while they take a responsible part in making the world a better place in which to live. (How particularly true in these moments of international stress and duration with an apparent World War III.)

All educators recognize the need for school experiences which develop individuals to take a responsible place in our society.

Through all variations of theory and practice runs the common desire to discover some organization and sequence of activities which will, in the end, make for the richest and the best-rounded education for children and youth.

How to meet the individual needs is as important a problem as the extent to which they should be met. Back of all curriculum issues lies the determination of an adequate basis for relating two underlying sources of curriculum direction: the person—his nature and needs and the way he learns; and the society of which he is a part, its goals and values and the kind of citizens it needs.

In the introduction to the Dykema and Gehrken's book *The Teaching and Administration of High School Music* may be found as good a summation

of the entire subject when it states that:

"The older school attempted to 'store' the memory and to 'train' the intellect. . . The modern school attempts to develop the entire personality as a unified whole: mind, body, feelings and attitudes, will power—even memory. . .

"The genuinely progressive school is a happy place; and no subject has more to do with making it happy than music. It is a place where original expression is encouraged. . . It is a place where physical expression is made much of. . . It is a place where the child learns to subordinate his personal desires to the best interests of the group, because in the end this will best serve his own interests also. (Using what better materials than music?)

"The modern school aims to provide experiences that will carry over into adult life, and here music can be a vital influence. To be sure, most of the pupils will never become professional musicians, but it is not the professional musician of whom we are thinking just now. Our main concern is to afford the great masses of people the satisfaction of participation in music."

According to these same authors: ". . . music is taught for what it can contribute to the child rather than for what the child can contribute to music. . . It is education THROUGH music. . . It is music at the center of human life; music that changes life; changes the child so that he still remains changed when he has become a man; music that awakens in each individual a craving for artistic expression and provides him with a type of experience that satisfies this craving; music that makes the individual more friendly, more capable of working harmoniously with others, that causes him to listen to the effect of the whole and to subordinate his own egoistic desires to the total ensemble; music that is so genuine, so thoroughly fine that because of its beauty and purity it reaches down deep into the soul; music that lifts the individual human being above the humdrum of daily life, soothing him when the pain of existence would otherwise be too intense, and, at other times, affording a medium for expressing his joy at being alive;—it is this kind of EDUCATION THROUGH MUSIC, this kind of music as a part of normal living, that we advocate—in school, in home, in church, in community."

It is with these broad concepts that we are truly making MUSIC "functional"!

Milwaukee Grade School Band Sets New Pattern

Teacher Cooperation Keynote

Picture on the Cover

The A. E. Burdick Grade School Band is directed by George Cerwin a graduate of Milwaukee State Teachers where he is now working for his Masters. He is a fine professional woodwind player having been a member of local 8 for 14 years.

Ages of these children range 9 to 14—grades from 4th to 8th. First band consists of 100 unformed players. Second band of 40. School membership of 140 out of a school enrollment of 700.

The school owns about 35 of the larger instruments, the rest being first rented and then bought by the children, or their parents.

Two concerts are given each year, the money earned by the concert is used to pay transportation costs to tournaments and is also used to pay costs of taking children to hear other concerts of fine bands. Children enter tournaments in competition with high school bands in Class C and have beaten competing bands from senior high schools. About 40 children go into solo and ensemble contests. This year 11 won first place with star, 27 won first place. Daily band rehearsals are held from 8 to 9 A.M.

The teachers in the various grades 3rd and 4th make recommendations of qualifying students and 25 to 30% of students in the top of the grades are permitted to join. The type of instrument is suggested to provide a complete balance of instrumentation so that no graduating class reduces a section out of proportion. Children are given considerable latitude in this selection to obtain willing and actually eager members.

Children from the junior band graduate to senior band through proficiency.

Programs and band material is selected by Mr. Cerwin, to hold the interest and to provide every section with opportunity to be featured. Solos with band accompaniment are always on every program. In this school the hope of each child to become a member has developed into a tradition.

The children receive class lessons

and the prospective solo chair players receive private lessons, during school time, and without extra charge.

Leaders are selected to inspire the rest of each section.

Graduating students receive a beautiful pin for faithful service from the



Director Cerwin

Burdick Band Parents. Missed rehearsals require a written excuse.

The Band Parents raise funds by a carnival to purchase instruments, cases or what is needed. The children also are taken to parties such as a Skating Vanities as a treat.

The cooperation of the Band Parents has truly helped make this band the outstanding organization. Additional cooperation has come from all of the faculty members. In some schools a lack of cooperation is a serious handicap to a director. In this school the wholehearted cooperation of the faculty is a great help to Mr. Cerwin.

In this matter of cooperation the real inspiration is the very wonderful principal, Mr. Ralph Jannusch whose hard work and effort make teaching in this school a fine experience.

Choral Section



Address all Correspondence to The School Musician, Choral Editor

Some HINTS to BEGINNERS in Choral Conducting

By R. Vernon Fay

Choral conducting is an art all its own, and although it shares some of the problems of orchestral and band conducting, it nevertheless poses certain characteristic problems not found in those other fields.

A course in general conducting should precede specialized choral work. General conducting with its emphasis on proper arm motions for beating the various meters is often directed toward instrumental work. The beginning conductor generally finds that those beats produce at least some results with instrumental groups. He finds that if he gives a good preparatory beat and a clear downbeat, an instrumental group will play, even if not with great finesse. Standing before a choir and using the same technique, results will most often be apathetic.

Why?

I. Most often the beginning choral conductor doesn't know his score well enough. His eyes are on it instead of on the sections of his choir, demanding attention from important parts. He must have his score so well in mind that only occasional reference to it is necessary. The conductor must learn that *hours* of preparation on the score are necessary. For a conductor to sight-read a score with his choir is musically and aesthetically out of the question.

II. One of the chief things a beginning choral conductor must learn is to shift his attention—his eyes—from one section of his choir to another as the score dictates their predominance. The choir must be considered as sections: soprano, alto, tenor and bass; not as a group of individual singers. Even if the choir

members have not yet been trained to sing as sections, the director must regard the group before him as divided into four distinguishable parts, each of which will emerge from time to time with dominating musical lines. Choral music often tends to throw important themes back and forth among the parts, much as orchestral music does. This means that the conductor must be looking at and encouraging the section which is about to be featured. Often this means actually conducting to this section alone. Looking generally at the choir will not get specific sectional response. Of course the conductor need not always motion specifically to the important part, particularly if several parts enter in rapid succession. Sometimes directing his eyes to the important section will be enough for them to see that their efforts are required. It is well, however, to give that section particular hand emphasis if musical conditions permit.

Even choral music, which is essentially block harmonies rather than moving melodic lines, will offer some possibilities of shifting attention. Very often at phrase endings, the tenor section will have a little moving figure into the cadence.

This does not mean that the conductor's whole job is to look back and forth at different sections from beginning to end of the musical work. When most of the parts are about equal in importance, it is desirable to gather in the choir with his attention to emphasize the fact that despite their sections they are an organized group performing as a whole.

III. It is a good practice for the teacher of choral conducting to set up

his class in formation as a miniature choir, establishing a soprano, alto, tenor, and bass section. These sections will not sing, but will speak the words and rhythms of works which student conductors will direct. The student conductor, with his score well prepared, will conduct this class, stressing entrances of parts and practicing shifting his attention and his demands as the work proceeds. Since singing is not attempted here, the members of the class can be assigned to be basses or altos, tenors or sopranos, whether they actually are or not. The whole emphasis at first must be on training the conductor to *demand* with eyes and hands immediate response by these sections to the shifting importance of the various parts.

He must learn to bring in the alto part, then shift his attention to the bass section for their running figure, then over to the sopranos as they go up for a high note in the melody and back to the tenors as they move to the cadence.

Sometimes the women's section can be conducted as a group: perhaps their parts are outstanding while the men serve only as an accompaniment. In this case a clear beat will keep the men in rhythm while attention can be directed generally toward the whole women's section. At other times, the tenor part will have the melody while the choir supports it. Here, one hand plus the director's attention can be devoted to the tenors, encouraging them, while the other hand subdues the choir.

In short, general conducting with its emphasis on proper meter beats often fails to train students to shift

Choral Section

The School Musician

Instrumental and Choral Unite for Splendor in This Texas School



McKinney, Texas, is proud of its Junior High School Chorus, directed by Mrs. Kitty Williams, and its Junior High School Band, directed by Perry Stephens. These organizations are made up of sixth, seventh, and eighth grades. The picture shows the Christmas Concert, given jointly by the groups. As a finale the chorus and band joined to do "Yuletide Echoes" by George W. Sanders. Directors of the two groups are at the left of the picture. The cooperation of the Junior High Principal, Raymond Smith (shown right stage in the picture) helped make it possible to give these students this experience. Junior High Schools all over America are taking the lead in "music for every child, every child for music."

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their attentions to specific parts. It often tends to make a student think he will conduct merely a group of people; and the inference is that they will perform their parts with proper enthusiasm and balance when their time arrives. This is not so, however; and nowhere does that inference lead to poor performance as in choral conducting. This does not mean that the conductor must shift his eyes and attention so rapidly that he is a mass of nervous, twitching energy. It only means that he must decide ahead of time what musical emphasis he wants, and demand them specifically when the time comes.

IV. Once the beginning conductor has learned how to direct his group through the music, the subtleties of expression assume more importance. He must learn to demand a tone from the choir which is balanced in its four components. He must insist that all his sopranos sing as a section rather than individually, and must similarly insist that altos, tenors and basses sing as groups.

V. He must demand precision of performance, particularly in rhythm. On the upbeat, *all* the singers in the section involved must be singing. Cut-offs must be observed by every singer. Here the main problem is for the conductor to learn to demand the choir's attention. Singers have the

habit of allowing their music to droop so that finally they cannot see past it to the conductor. The conductor must insist that his singers sit up and hold their music at such an angle that they can look past it, watching him with part of their attention.

There are several other problems in choral conducting which the novice director must learn, however they are not immediate. How to solve rhythmic difficulties, rehearsal techniques, how to get clear enunciation, how to hear and correct wrong notes—all of these burden the director once he is on his way. However, the beginning conductor will be grateful if he can only get started. So often it happens that a beginning conductor stands before a choir, conducts the whole group through a work and then finds nothing specific to do so he conducts them through it all over again—just as generally as the first time. He doesn't know what to look for, perhaps doesn't realize the importance of the interplay of parts and the necessity of emphasizing them.

The process of teaching the beginning conductor to demand special effort from the various sections at times of their dominance is only a starting point. Once he is set on the path, he has, at least, a direction in which to proceed.

**Music Contest Symposium
Made Them Stop—
Look—Listen**

The Symposium on music contests held at the Michigan Midwestern Conference in January got a lot of people thinking!

Included on the fourteen-member panel from five states were these: L. B. Fisher, University of Illinois, Chairman of the North Central Association contest committee; Marguerite Hood, President of the Music Educators National Conference; and Dr. William D. Reverti, Director, University of Michigan bands.

A summary of the thinking of the group was well outlined at the end of the three and a half hour session as follows: What do we really mean by music contests? Does a well-rounded music education program include contests? Cooperation is developing between NCA and MENC. Appears as if no hasty action is coming. Believe a complete understanding is in the making that will benefit all concerned.

One hundred percent of those in attendance agreed with this summary. At the close of the session the question seemed to be, "Will it work?"

NORTHERN ILLINOIS GRADE SCHOOL ORCHESTRAS TO HOLD FOURTH ANNUAL FESTIVAL MARCH 3

Eighteen Northern Illinois communities will send their most accomplished grade school orchestra musicians to Downers Grove, Illinois, on Saturday, March 3 for what bids to be the biggest day many of the young instrumentalists have every experienced. Their teachers and supervisors have been planning the event for several months, and when between 600 and 700 grade schoolers get together on that date for the fourth Northern Illinois Grade School Orchestra festival the whole north end of the state will know of the success of the affair.

A big concert orchestra of at least 136 pieces is being assembled for the climax of the festival, to be heard in Downers Grove High school on the evening of festival day. George Dasch, nationally known symphony conductor who is equally outstanding for his work with young people, will conduct the big orchestra made up of "first chair" people from all of the participating schools; word of Mr. Dasch's appearance has already got around to many of the young musicians and they are eagerly awaiting

his appearance at the first rehearsal.

The big festival will last all day, with some 70 soloists and about 35 small ensembles scheduled to play in the morning for a panel of judges. During the afternoon session, full orchestras from the participating schools will each have time for a short concert, also for the criticism of the judges. Three nationally known musicians and adjudicators, Sylvan Ward of Farragut High school, Morris Gomberg of Roosevelt College (both of Chicago), and Harold Finch of Highland Park High school, will be the judges.

The big affair is not a contest in spite of the famous judges who will hear the players; all will play solely for the comments to be offered by the judges and for the opportunity to appear with hundreds of other young people interested in the same kind of music.

Sponsor of the novel festival is the Northern Illinois Grade School Orchestra association, of which Rosalind Waiach of Des Plaines Junior High school is president. Secretary of the association is Marie Louise Goyette of the Berwyn (District 98) schools, and treasurer is Marvin G. Nelson of Oak Park.

The participating communities and their directors include River Forest (Edward F. Wence), Elmwood Park (Tom Powers), Maywood (Russell S. Suppiger), Berwyn (Marie Louise Goyette), Emhurst and Wheaton (Grace Peacock), Oak Park (Marvin G. Nelson), Batavia (Paul W. Peebles), East Aurora (Vincent Langlitz), Des Plaines (Rosalind Waiach), Chicago Heights (Florence Dangremont), Downers Grove (Mary Goddard), Barrington (B. G. Fred), Riverside (Robert Sheehan), Elgin (Marion Laffey and Jean Morgan), Argo-Summit (Benjamin Purdom), West Chicago (Henry B. Howard), and Naperville (Robert McCabe).

The big festival will be open to the public in the Downers Grove High school.

Bampton Resigns from Theodore Presser Co.

On January 17, 1951 at a meeting of the Board of the Theodore Presser Company, Herbert L. Brown, Senior Vice-President, was appointed in charge of Company affairs, due to the resignation of James W. Bampton.

Etude, the music magazine, will continue publication without interruption under the editorship of John Briggs.



A new picture of the Lenoir, North Carolina, High School Band made in Charlottesville, Virginia, during the annual Virginia-Carolina football game between the University of Virginia and the University of North Carolina on December 2, in Scott Stadium. Photo shows the Lenoir band in the formation called the "Four Winds" and was snapped just as the two football teams were coming back on the field. "Virginia won the game even though Lenoir was substituting for the Carolina Band," admits Director James C. Herper.

University of Michigan Conference Sets Attendance Record

The Sixth Annual Midwestern Conference on School Vocal and Instrumental Music held at Ann Arbor on January 12, 13 and 14, set a record attendance of 3,500 participants. These included members of the All-State Band, Orchestra, and Chorus, music directors, supervisors, superintendents, and exhibitors.

Instruction, information, explanation, and demonstration was the keynote in every session. Dr. Orian Daily of the University staff did a magnificent job of organization. The conference purpose was "to meet the instructional needs of teachers of music."

Some of the highlights of the conference were on these: developing sight reading skills by Irvin Van Sluyters, President of the Michigan School Band and Orchestra Association (MSBOA), the clinic on cornet and trumpet by the ever popular Leonard Falcone, Michigan State University; a session on strings chaired by Professor David Mattern of the University staff. The reading clinics of the bands, orchestra, and chorus were very interesting and helpful. Dr. William Revelle's concert band was superb.

The All-State Band played the first performance of William Schuman's "George Washington Bridge," which was commissioned by the MSBOA.

It truly exhibits the tone color that can only be created by a fine symphonic band.

Percentage of New Men Music Teachers Reaches New High

Chicago—A recent study was made by THE SCHOOL MUSICIAN on the comparative number of men and women entering the school music profession. The study was made from the list of the new members of the music education profession, issued by the Music Educators National Conference in January, 1951. This list contains names of 1950 student members who have now accepted full-time teaching positions.

Of approximately 1,200 new members, 572 are men. This is very interesting, for the assumption has been that the largest majority of people entering the school music profession have been women.

California indicates 54 men and 47 women; Illinois 18 men and 54 women; Florida 16 men and 7 women;

You May Have It for Your Band Room



This is the second in the series of free music posters developed by the National Association of Music Merchants in cooperation with the American Music Conference. Mr. L. G. LeMair, President of AMC says, "I believe it is the finest poster of its kind ever developed in America." School music directors may get their poster free from their favorite music dealer, or by writing direct to AMC, 332 S. Michigan Avenue, Chicago 4, Illinois.

Iowa 39 men and 40 women; New York 41 men and 44 women; Ohio 41 men, 42 women. However, Rhode Island indicates no men, as does Vermont. The two new members from Hawaii and Japan are women.

String Quartet Formed

The Music Department of the College of Fine Arts of The University of Texas announces the formation of the Austin String Quartet, composed of graduate music students. Members are Jacqueline Morris, violin; Mary Ellen Kellier, violin; Elizabeth Blaive, viola, and Phyllis Casselman Young, cello. Coached by Horace Britt, distinguished chamber music player and professor of cello, the Quartet has presented concerts in several Central Texas cities.

Rent Free Vacations for Teachers, But Investigate

Rent-free vacations in New York City, California, New England, or any region of your choice—that's the offer of the Teachers Residence Exchange, directed by Mrs. Mildred Lewis.

Educators and other professionals register with this organization and are assisted in exchanging homes for the summer or during a sabbatical leave. Mrs. Lewis matches people whose residence facilities are similar. There is no registration fee; a small charge is made when a mutually satisfactory swap is arranged.

A folder explaining the "rent-free vacation plan" may be obtained from the Teachers Residence Exchange, 100 West 42nd Street, New York 18, N. Y.

Interlochen's 20 Year Club

• National Music Camp •

By Win Richard

Just in case you ol' timers are wondering what is cooking for the next big Pilgrimage back to Camp on the 3rd, 4th, and 5th of next August . . . here is a copy of a letter that was intercepted on its journey to the Club's President, Forrest McAllister, from Gordon Allen in Detroit, the newly appointed Program Chairman for that great event.

ALLEN'S DEN
934 Seward Avenue
Detroit 2, Michigan

Dear Forrest:

Imagine my Surprise—bein' the Program Chairman of the "Twin Decade Bunch" and me with dues not even paid yet! SURE I'LL DO IT! Better have Treas. scribble a itta bill? Huh?

Now, "Knowin' You're a Commin', We'll Bake a Cake!" And What the W-M-B-A Bakers* concoct will be right out of the fireplace, 'n' a plenty HOT!

*Arthur Williams-John Minnema-Otto Brown-Allen (Members of the Program Committee)

There are so many things we can do and for free too!

Arrange on arrival in some 1931 (and a bit older) cars in some costumes of the (.) or reasonable facsimile thereof, 'cause the press 'll eat such stuff right up.

How about a historical section for the "SCHERZO"—a banner of welcome for ourselves—'31 Music at the Dance—also a "March of Time" type of Assembly with original cast?—how 'bout a song or two of our own?—a march by (?), an original overture, 'er somethin'?

John Minnema has the idea that something should be done for a lady in Traverse City who pitched in \$20.00 bills—a Mrs. Thompson?—he said that you all would remember her. She (Mrs. Thompson) is not so fortunately situated right now and he proposes honoring her with public recognition and a season pass to the present concerts. The "blanket brigade" could be reassembled for the occasion, for the press.

Mrs. Allen and I meet lots of folks who played with the massed band under Sousa—others who were pioneers in concert attendance—why couldn't a general "HOMECOMING" for all of these be a feature under the sponsor-

Pilgrimage to Interlochen August 3, 4, 5, 1951

ship of the "20 Year Club"? They all want to talk to somebody about the "Old times" let's let them talk to each other and us!

Well—the school bell is about to ring—got to give a new crop o' kids some memories too, you know, or the Music Conference won't have nothin to Confer about! We'll keep the stew a stewin' and in August we'll be doin'.

Yours for NMC
/s/ Gordon
Harp Carrier Inc.
(Incapacitated)

Suppose Brother Gordon will ever forgive the Club's Secretary for submitting this to print? Well, it is a choice morsel and spicy too! Just what the column needs . . . a shot in the arm.

Two '31 Campers sent in their dues recently . . . Harry Lee Bland, Music Director at Franklin Local, Peebles, Ohio, and Robert Hogan of Honolulu, T.H. Harry wants to make the meeting in August and we hope he can. Robert, a recent subscriber to The SCHOOL MUSICIAN, is an Attorney at Law in Honolulu. He was former Deputy Attorney General of the Territory of Hawaii. Served in World War II rising to the rank of Lt. Colonel, General Staff Corps. He is now member of the board of the Honolulu Symphony Society, member of the Board of Harbor Commissioners, Territory of Hawaii and member of the Statehood Commission. We are

sure that a great many of his former Camper friends will be interested in Interlochenite Hogan's progress over a period of years. All alumni can be proud to know that they at one time sat and played on the same Bowl stage where Robert Hogan once played his cornet. We are also certain that Robert gained great inspiration from his Interlochen experience.

The Executive and Program Committee of the Club recently met for their midwinter meeting at the Midwest Music Conference held at Ann Arbor, Michigan, in January. The Executive Committee prepared a constitution to be submitted to the general active membership for approval at the next annual business meeting August 4th, 5th and 6th at Interlochen. The Program Committee made plans for an unusual program of entertainment and enjoyment scheduled for those of you planning to attend the "Pilgrimage" next August.

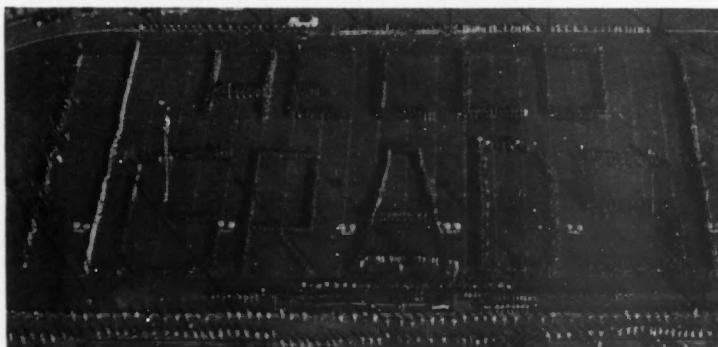
The Club is sponsoring an Interlochen luncheon scheduled for the North Central Music Educators Conference at Fort Wayne, Indiana, in April. National Music Camp alumni everywhere are invited to attend. It is hoped that Interlochen alumni of other MENC divisions will plan a luncheon at their meetings.

You are eligible for associate membership in the Club if you attended the Camp either as a student or staff member. However, you must be of college age or older. Write to the Secretary's office at Hartland, Michigan, and you will receive an application blank.

Sounds Like It?

"I learned to play the piano in no time."
"I know. I heard you playing it that way this morning."

They'd Make a Good Sized Town



There are 2163 student bandsmen in the above formation. Charles Minelli, Director of Bands of the Kansas State Teachers College at Pittsburg, Kansas, staged this gigantic formation at the 1950 Homecoming game. Forty-two bands were represented. He believes it has set a new record for a band formation.

STRING BASS TEACHING AID SOLVES BEGINNER INTONATION PROB.

For years music teachers have had to wait until little Johnny and Mary grew tall enough before they could start them on the string bass. That obstacle has been licked. The answer — a completely scientifically Junior size string bass has been developed by the Kay Musical Instrument Company of Chicago.

To top this off, they have developed a teaching aid for the student who wishes to study the Junior size bass, that will help him to get the habit from the very beginning, of playing in tune. It is an idea that will be of great benefit to the instructor as well as the beginner.

The aid is so simple it is truly amazing. It is a cellophane tape with position markers that can be applied in a few minutes to the edge of the fingerboard. It is called the "Chromatic Scale Fingerling Guide." The nine white dots show the exact fingerling for each of the seven positions.

When the instructor feels the student is sufficiently trained to work without it, he simply pulls off the tape. Joseph Maddy, President of National Music Camp says, "A very practical approach to overcoming instruction difficulties with beginners." Peter Labella, Director Joilet High School Orchestra says, "It's a wonderful idea; it should certainly help to keep up beginner interest on the string bass."

Strings are on the march in America.

MENC Divisional Calendar Set

- March 7-19—Southwestern at Oklahoma City, Oklahoma.
- March 18-21—California Western at San Diego, California.
- March 28-31—Northwest at Missoula, Montana.
- April 7-11—North Central at Fort Wayne, Indiana.
- April 18-21—Southern at Richmond, Virginia.
- April 27-May 1—Eastern at Atlantic City, New Jersey.

Young Violinists of Howard University



This is the Junior Violin Ensemble of Louis Vaughn Jones, Head of the Violin Department of the School of Music at Howard University, Washington, D. C.

More than 3000 Expected at Bowling Green IML Meet for Accordions, Guitars

Bowling Green State University is all set to push ahead with the final preparation for the greatest student music festival for accordionists and guitarists ever held.

"It looks as if we'll have as many students on the campus during August as any other month of the year" said Dr. Frank J. Prout, President of Bowling Green State University. "The only difference will be that the IML young folks will be toting accordions and guitars instead of books."

"Indeed from the way reservations are filling up for the 1951 Festival, it begins to look that 3,000 young musicians expected to attend will prove too conservative a figure."

Los Angeles Ready to Pick Voices from City Schools

Registration is open for the sixth annual city-sponsored "Artists of the Future" youth voice contest, administered by the Los Angeles Bureau of Music.

Open to all non-professional singers between the ages of 13 and 20 who have resided within city limits at least six months (or who attend schools within the Los Angeles school district), the contest offers \$1500 worth of voice scholarships, again donated by private citizens and the Atwater Kent Foundation.

Registration blanks may be obtained from the music departments of Los Angeles junior and senior high schools, or from the Bureau of Music, 1306 City Hall, Los Angeles 12. Registration closes March 10.

According to J. Arthur Lewis, city music coordinator, preliminary auditions will be held shortly thereafter in various sections of the city, with semi-finals and finals scheduled for March 24 and 31, respectively. As in past years, a distinguished jury of

noted musicians will judge the finals at the City Hall.

Last year more than 250 young slingers took part in the contest, and many previous winners have gone on to win other important vocal prizes, such as the Atwater Kent Auditions, and to successes in opera, concert, radio and television, thanks to the aid given their careers by the voice scholarships won in this Bureau of Music event.

Can You Compose? Here's a Chance to Collect \$25

High school musicians with an interest in composing will have an opportunity to find how their compositions compare with those of other teen age composers in an original composition contest sponsored by the department of theory at Jordan College of Music in Indianapolis. William Peiz, theory department chairman, has announced the opening of the contest and has stated that any high school student who will not have reached his or her 19th birthday by April 30, 1951, is eligible. April 30 is the deadline for submission of scores for the contest.

Judges for the contest will be Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra; Clarence Elbert, conductor of the Indianapolis Maennerchor; and Mr. Peiz. Complete contest rules may be obtained by writing to Mr. Peiz at Jordan College of Music, Indianapolis 2, Indiana. First prize will be \$25 and second prize will be \$10, with contest winners to be announced on or before June 15, 1951.

"The purpose of this contest is to stimulate and encourage young musicians who have acquired through their high school music studies a writing technique adequate for the production of interesting instrumental and vocal works," Mr. Peiz said. "Today there is increased opportunity to study harmony and related theoretical subjects in the high school, and we hope that through this project further interest will be created in this field for the high school musician."

Language and Music Department Join Forces

Sauk Rapids, Minnesota. A five point music program known as the L.S.C.R.I. (Listening, Singing, Creative, Rhythmic, and Instrumental) has been launched in the Trinity Lutheran School at Sauk Rapids, according to Mr. H. W. Banke, Principal. Mr. Banke further states that from this program has come a well balanced 40-piece band and a 50-voice three-part chorus.

The Language Department wished to cooperate with this excellent project, so set as an assignment the writing of an original theme or poem. An eighth grade clarinet player, Miss Mariyss Machuia, had her poem picked as outstanding. The editors of The SCHOOL MUSICIAN are interested in printing this poem for their thousands of readers in America and eleven foreign countries, so that others may be stimulated to write original music and lyrics.

Rehearsal

A stampede of feet, a clamor of voices
The clashing of chairs and uncanny
noises
"My vaives need oiling," "I need a
new reed."
To the instructor's tapping they take
no heed.
"Turn to page six and we shall begin."
But he isn't heard above the din:
"Johnny, your horn, in rest position"
By this time the director's in a sad
condition.

'Twas said by Mendelssohn, of great
renown:
Music takes us from country and town
From the earth and worldy things
All by the joy and peace it brings.
If by it peace you may obtain
This noise and clamor is not in vain
And as through the hours of practice
we plod
We'll find it's truly a gift of God.
A stampede of feet, a clamor of voices
The clashing of chairs and uncanny
noises

Rehearsal time is here once again
With its noisy, boisterous, wild re-
frain
And one might ask himself, "Dear me,
What good can come of this noisy
spree?"
The simple answer is: Rehearsal in
the musical field
In the future, fruit shall yield.



"Are You Preparing for Sight Reading?"

Right now is not too late to improve your sight reading skill for that big contest. "Keep your fingers crossed" is all right on the Big Day, but a little extra information now may give you a right tip for ringing up an "A" performance in sight reading. This article by Walter Beeler for instance: How to Prepare for Your Sight Reading Contest—here is a very fine treatment of the subject. We highly recommend it to you, whether you are contest bound or not.

And there are other articles. You can read them in back issues of The SCHOOL MUSICIAN which are available at the prices listed elsewhere in this issue.

Here is the complete list.

- Literacy in Music—Sulzer, March, 1933
- Let Us X Out All of the Mystery—Fitch-horn, October, 1933
- Band Contest Adjudication of Sight Reading—Bachman, February, 1939
- Sight Reading for Soloists?—Bagley, September, 1939
- Sight Reading on the March—Phay, November, 1941
- How to Prepare for Your Sight Reading Contest—Beeler, February, 1942
- How Can I Improve My Sight Reading?—Meinik, November, 1944

Ward to Feature String Workshop at Knox, Feb. 24

Sylvan D. Ward, a member of the faculties of the Chicago Musical College and Chicago Teachers' college, will be featured in a lecture-demonstration at the third annual Knox-Monmouth String Workshop. Sponsored jointly by Knox and Monmouth colleges, the Workshop will be held on Saturday morning, February 24.

During the demonstrations Ward will be assisted by members of the string section of the Monmouth High School orchestra, with the cooperation of Mr. Harry Keifer and Mr. Lester Munneke, both teachers of instrumental music in the Monmouth public school system.

Ward has achieved a wide reputation as a musical educator. The Faragut High School orchestra, while under his direction, grew to be one of the largest in Chicago, with 110 members in the concert orchestra and 75 string players in the beginning and intermediate groups. His string methods classes at the Chicago Musical College have prepared hundreds of teachers for the profession. For the past two years he has been on the faculty of Chicago Teachers' college.

Eminent Ladies of the Podium

No. 5 Opal Martin Johnson, Corvallis, Oregon

This very distinguished and attractive lady looking at you is from the High School at Corvallis. Fortunate indeed are the 309 young people from grades 8 through 12 who come under her baton each day. Each new day brings a new thrill as she works with her two 8th grade sections of general music, a mixed chorus of 64, an a cappella choir of 60, a girls' chorus of 80, a girls' choir of 54, and her two special girls' ensembles known as the Harmonettes and the Allegro Singers.

She religiously believes in her own statement, "Give me a student that is real busy in music and I'll not worry about his doing anything out of line." She firmly believes that music can be made attractive to all types of youngsters. She loves and enjoys every moment of her work with her youngsters. She contributes much of the success of her department, which includes Superior Winnings at district and state contests, to the very fact that they are organized as a Music Department, not separate vocal and instrumental sections.

Receiving her B.A. in music at Lewis and Clark College, she also took her graduate work at the University of Oregon and the Oregon State College. Though she enjoys vase collecting as her favorite hobby, her greatest pleasure is in her family. Her successful businessman husband enjoys music too. Her daughter plays flute in the band and orchestra, as does her son play clarinet. All three are excellent singers.

Opal Johnson did her part in the last war. She had the distinction of gaining national recognition by forming a first in a pops concert every Sunday afternoon



with programs that featured G.I. talent. She is always busy conducting county workshops. Beside being Secretary-Treasurer of the Oregon Music Educators Association, she is on the planning board for the big Northwest Conference which will be held in Missoula, Montana, in March. One of her life ambitions is to see the day when every child in the elementary schools of the state of Oregon may take piano as a regular part of their school music lessons.

The SCHOOL MUSICIAN takes pleasure in saluting a wonderful lady, who through her magnificent work on the podium is daily bringing a richer experience into the lives of the children of Corvallis, Oregon.

All-So. Calif. School Band is Organized and Rehearsing for West MENC.

Formation of the first all-Southern California high school band was announced January 16 at the University of Southern California School of Music.

Sixty-eight boys and girls from 27 high schools were selected in auditions by a committee from the southern section of the California School Band and Orchestra Association, with whom the idea for the band originated. Two hundred young musicians were recommended by the band directors at their high schools and auditioned before the final selections were made.

Clarence Sawhill, director of SC bands, vice-president of the College Band Directors National Association, will conduct the high school band.

The band rehearses every Saturday from 9 a.m. until noon at SC. It will play its first performance at the California-Western Conference of the Music Educators National Association in San Diego March 19. The band will play at the Fullerton Music Festival April 20.

Section coaches are: Gene Midgett, Harbor high school, saxophone; Del Monaco, horns; John Deichman, Burbank junior high school, cornets and trumpets; Harry Harbaugh, San Bernardino, oboe and bassoons; Robert Simmerringen, Long Beach, trombones; Clement Hutchinson, SC, woodwinds; Robert Armour, UCLA, flutes; Joe Coon, SC, brass; Arthur Stillwell, SC, string bass; John Manning, SC, bass and alto clarinets; Pete Ferrana, SC, baritone horns; Regis Kramer, SC, percussion, and Hugh Wallace, SC, clarinets.

If You Are a GI Student See What VanderCook Says

The fact that the VanderCook College of Music has doubled its summer enrollment each year for the past three Summers speaks for itself. It is regarded one of our most practical Music Colleges, offering both B.M. and M.M. degrees. With 22 of the nation's most successful instructors, the VanderCook College offers 52 practical and educational courses that are genuinely "down to earth" — something that every director can use in his own work. Their two courses in Marching Band and Band Pageantry for low stadiums are recommended. The dates for the 1951 six-weeks Summer Session are June 18 through July 27. If you want a complete Summer Session Bulletin, drop a card to Lee W. Petersen, VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Illinois.

The VanderCook College releases the following authentic information which, it is believed, is vital to every GI.

"It is necessary for GI's who are not in the armed forces to attend Summer School in 1951 or automatically and immediately lose all benefits of training under the GI Bill of Rights." Explanation: If you have attended

Summer School before, it is necessary that your training be "continuous", meaning that you must be enrolled during the Summer of 1951. If you have never attended Summer School under the GI Bill of Rights, it is necessary for you to get started this Summer or lose all Training Benefits, it is stated. If you have further questions in this regard, drop a card to Lee W. Petersen at the above address.

Navy School to Train up Musicians for Army Bands

The Navy is going to provide the necessary funds and training facilities for the training of Army bandsmen at the United States Navy School of Music, Washington, D. C., in accordance with existing directives for the Administration of Common-type Specialist Training.

In existence since 1935 as a school where Navy and Marine Corps personnel receive specialist training which is assigned to improve the playing proficiency and general musical knowledge of musicians, the school will now open its facilities to approximately 150 Army trainees.

Thirteen Army enlisted men have been selected for assignment to the United States Navy School of Music, Anacostia, Washington, D. C. These men will augment the staff and faculty of the U. S. Navy School of Music as instructors in connection with a course of Advanced Individual Training for Army bandsmen to be implemented at the school, 15 January, 1951. The first Army class will report for training January 10, 1951.

1st District Band Clinic Big Success in So. Car.

South Carolina's first Band Clinic on the "district" level was held at Andrews, S. C., January 19th and 20th, under the very competent directorship of Mr. Ernest Manning, Supervisor of Instrumental Music in the Cleveland, Ohio, Public Schools, and Mr. B. H. Walker, Instrumental Supervisor at Central High School, Chattanooga, Tennessee, and "Brasses"

Band Movie Most Popular in Visual Aid Service

The most continuously popular sound-movie among more than 3,000 film subjects in the Visual Aids Service at the University of Illinois is a 30-minute production of "The University of Illinois Concert Band."

In the past year, since five prints of this have been available for circulation, it has gone to 28 states from coast to coast on more than 100 booking dates. Some points held the picture for two weeks during which repeated showings were made. A conservative estimate sets at least 160,000 as the number of people who saw the film.

At present all the prints are booked for every available time through next July. The Los Angeles city school system is asking to buy copies of the picture for their own film library.

It shows the 135-piece Concert band under Director A. Austin Harding, dean of American college bandmasters, in numbers from its last annual concert before he retired. Also shown is Director Mark H. Hinsley, who now heads the Illinois bandsmen.

Joliet High Band Superb In 38th Annual Winter Concert

The Joliet Township High School Band under the direction of Bruce H. Houseknecht presented its 38th Annual Winter Concert on the evening of February 2.

columnist for The SCHOOL MUSICIAN. The 120 student musicians and 12 directors from the eastern district of South Carolina who played in the huge clinic band were impressed with the capability and know-how of the two guest directors.

A packed gymnasium heard the clinic band offer a very polished concert on Saturday evening, January 20th. Important musicians and notable educators from every section of the state attended the concert.

It's Wonderful to Play on a Winning Team



Baton Twirling

for Posture . Beauty . Poise and Grace

COMBINING BATON TWIRLING WITH OTHER ARTFUL SKILLS

It's fun—have you ever tried it? COMBINE another art with your twirling routine. The results are usually both surprising and thrilling.

Some twirlers combine another skill with their twirling routine merely to gain a greater repertoire. Others do so because of the many tremendous benefits derived from such an accomplishment.

Whatever be the reason, combining your twirling routine with another skill is considered good taste for "show" twirling. The simplest twirling routine combined with a dance step or a series of acrobatic feats will always win the approval of an audience.

A majorette in New York is presently winning nation wide acclaim for her ability in twirling a baton while water skiing. A young drum major in Ohio has

Outdoor Shows



It's tops for outdoor shows. Shown is Rosemary Rowland, Menasha, Wisconsin, executing a combined horseback riding-twirling routine.

even accomplished the near-impossible, that of twirling while swimming.

For the average majorette, however, combining a twirling routine with a simple dance step or several acrobatic tricks would prove the most useful. John Q. Public is always interested in something different and there is no thing more flashy than a twirler who can do a nice job of twirling while at the same time executing another feat.



Presently winning nation-wide attention for her ability as a combine ice skater and baton twirler is Jo Roddy, fast-twirling majorette from Portland, Oregon.



Sally Rozum, Mitchell, South Dakota, is shown executing a combined Indian dance-twirling routine which has made her famous in that area.

Tap Dancing



A combined tap dancing-twirling routine has won high acclaim for pert majorette Hilda Gay Mayberry, Louisville, Kentucky. Hilda Gay is a junior in Louisville High School.

Naomi Zarbock Wins St. Paul Nat'l Contest

St. Paul, Minn.—Naomi Zarbock, pretty 17 year old Senior of the Wheaton, Illinois, High School, took top honors in the St. Paul National Baton Twirling Contest held in connection with the famed "Winter Carnival" held during the week of January 29.

Besides winning a very large beautiful trophy, Naomi was presented with a complete new majorette uniform from a well known uniform company, a thirty-five dollar rhinestone baton, and two hundred dollars in cash.

In order to capture these wonderful prizes she had to defeat the 41 state finalists from all over the country. She is a fine flutist and a brilliant student too. The Zarbock front room sports many trophies and batons won over her 10 years' experience as a twirler.

"Twirlpool"

NEWS AND VIEWS FROM ACROSS THE NATION

IN CALIFORNIA—Cynosure of more than a million pairs of eyes along the American Legion national convention parade route in Los Angeles recently was Hilda Gay Mayberry, nationally recognized twirling ace from Louisville, Ky.

IN NEW YORK—Frederic Fay Swift, Director of the N. Y. School Music Camp and editor of the N. Y. school musician relates that majorettes wishing to progress rapidly in the twirling field should attend a good summer camp. He also wants to see a progressive training program set up for twirlers whereas after they have mastered certain given movements, then must learn a series of more flashy and difficult moves until they have progressed to ranks of excellence.

IN ILLINOIS—The Chicagoland Music Festival has announced that they will stage a CORPS twirling contest next summer in conjunction with their regular contest.

IN MISSOURI—High School band director Homer F. Lee is presently instructing 300 baton twirlers, at the Monett and Anderson High schools.

IN OREGON—High School band director Raymond Carl of Salem is the proud

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Be a Champ. We'll Show You How

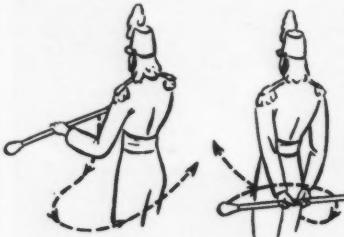
A LESSON WITH DON



Now that we have learned the wrist spin, figure eight and two hand spin (refer to lessons in December issue) we are ready to learn the TRUE BODY PASS, sometimes better remembered if referred to as the PASS AROUND BACK.

BODY PASS

(1) Hold baton in front of body, ball to the left, palm down. Note this is exact position baton will be in after doing a two hand spin. (2) Drop tip in down, out and around to the back of your body.



Note ball is still to the left and palm is still out.

At this point the baton is transferred from the left to your right hand. Note palms of both hands are away from body as transfer is made.

Then swing right hand around to front of body, completing the BODY PASS.

The BODY PASS is an important connecting movement and is one of the most

significant basic rudiments. Above all other tricks the BODY PASS should be mastered before attempting more advanced movements.

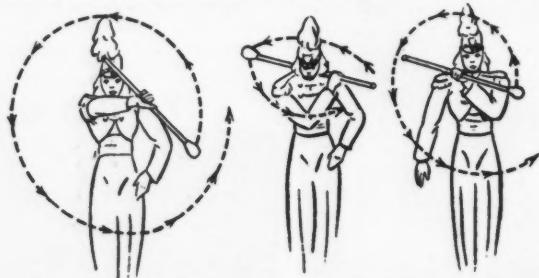
NECK SPIN

(1) Hold baton in right hand close to the tip, ball to left. Note this is position baton would normally be in after doing a BODY PASS. Swing baton, ball leading, in a circle in front of body as shown. After baton has made one complete circle bend body forward slightly (2) while ball end of baton leads around your neck. While baton rolls across back of neck bring your left hand up to position (3) and then make catch. Note palm is out. This will prevent baton hitting face. After you become adept to trick you can, if desired, make catch with palm up. Some twirlers say this method of catch permits greater speed.

Now that we have learned the TWO HAND spin, BODY PASS and NECK SPIN we can start a simple routine: Start by doing two fast BODY PASSES, then follow with four (4) TWO HAND SPINS, another BODY PASS and then the NECK SPIN.

This is the start of your routine. Do it over and over until you can do it accurately and smoothly in 10 seconds. Then try for a better time. After a week or so you should be able to do same in 8 seconds. Just for comparison a top notch contest twirler will do same in about 5 seconds. REMEMBER there is no short cut—PRACTICE is the KEY-NOTE to SUCCESS.

Next month we will add more tricks to our routine.



instructor of 50 twirlers. Mr. Carl is presently organizing an official chapter of the NBTA. He wants to see twirling progress in Oregon and requests that all other directors in the state who have thoughts along a similar line to contact him.

IN MINNESOTA—A Minneapolis baton maker has announced that he will soon open a mail order addition to his organization selling to baton teacher direct and exclusive.



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Capital Prize



She is head Drum Majorette of the University of Maryland, College Park, Maryland. Her name is Miss Betty Richter, of Washington, D. C. She is a Junior, now completing her second year as head Majorette at the school, where Robert L. Landers, Warrant Officer Junior Grade, United States Air Force, is teaching and leading the University Band. Miss Richter is one of the outstanding college majorettes of the present time, and is representative of the University group as a whole.

Contest Results

Results of state championship baton twirling meets held in recent months:

Denver, Colo.—Dec. 9, 1950

Senior

1st—Doris Turner, Las Animas.

2nd—Pat Ralston, Eaton.

3rd—Ardua Aadalen, Longmont.

Junior

1st—Terry Sinele, Greeley.

2nd—Carolyn Carter, Aurora.

3rd—Karla Ayers, Las Animas.

Beacon, New York—January 7, 1951

Senior

1st—Dariene Horton, Hamilton.

2nd—Beverly Buckley, Apalachin.

3rd—Carol Huil, Rye.

Junior

1st—Mabel Lewis, Newburgh.

2nd—Irene Sinchaski, Binghamton.

3rd—Marie Welton, Poughkeepsie.

Alma, Michigan—Nov., 1950

Senior

1st—June Schwartz, Monroe.

2nd—Lois Kilmark, Benton Harbor.

3rd—Janet Franes.

Junior

1st—Sonie Rogers, Watervliet.

2nd—Joan Wilson.

3rd—Sandra Hutchison.

Next Month

Your twirling section of The SCHOOL MUSICIAN will bring to you an exciting series of double-exposure photos showing exact moves made by a baton while twirling. For the first time, you will witness the unbelievably-beautiful patterns made by a baton while twirling.

More Beauty Pictures of 1951 Contest. Mail Your Entry NOW

Pictures on following Page

We are proud once again to publish four pictures of four beautiful young ladies of baton twirling. We are still receiving entries in this unique contest, so send your entry in now, so that you may be considered in the next group to be judged.

A word of caution though. Remember—this is a contest for beauty among baton twirlers and not of twirling ability. When you have your picture taken, strike a natural pose that brings out *your* best characteristics. Your photograph should be taken by a good photographer, because after all, it is the only medium through which the judges make their selection. Be sure it is an 8 x 10 print and if possible, a commercial unmounted blue black finish. Photographs will not be returned. We prefer the shako off. Let's have a full length picture too.

Alice Partin

Though Alice is only in the 10th grade, she has already selected her college. It will be the University of Florida. Her band director, Mr. James E. Handlon, of the Mulberry, Florida, High School Band takes great delight in featuring her in front of the band twirling three batons simultaneously. She hopes to master four by spring. She hopes to become a model. We think she will too.

Her measurements are, height 5'4", weight 118, bust 33", waist 24", hips 33½", thigh 20½", calf 13", and ankle 9".

Jo Anne Bagby

Jo Anne is a beautiful red haired senior from Laramie, Wyoming. Beside playing clarinet in the band under her director Mr. A. O. Wheeler, she is kept busy as a nurses' aid. She has selected Wyoming University and the Nurses' School of Training of Wichita, Kansas, for her advanced education. We salute Jo Anne for selecting nursing as her career.

She was so popular last year her many friends helped elect her Lady in Waiting for the annual school queen contest. She is Head Majorette, member of the National Band, Orchestra and Choral group, Honor Society, and Secretary of her Junior class.

Her measurements are, height 5'5", weight 117, bust 34", waist 24", hips 34", thigh 19½", calf 12¾", ankle 7¾".

Gloria Rees

Hailing from the consolidated school at Julesburg, Colorado, Gloria's band director, Miss Georgia Lackey is very proud of her twirling ability. Though only a Freshman, Gloria has held the offices of president, vice president, secretary-treasurer, and reporter during her school experiences. She plans to major in English when she continues her schooling after high school at Colorado A and M.

One of her favorite hobbies is writing to pen pals. (Want her address? Box 25, Route 1) She is also quite a doll and stamp collector. Her baton twirling teacher, Mr. Chandler, feels she will go a long way with her twirling.

Her measurements are, height 5'3", weight 115, bust 36", waist 25", hips 35", thigh 19", calf 11", and ankle 6".

Sharon Lord

Pretty Sharon Lord of Crosby, Texas, is a Junior in her high school band. Her director, Mr. Paul Cerbus, feels fortunate indeed to have a twirler who plays such fine trumpet too.

Sharon is the Student Council Secretary, President of the Library Club, Band and FFA reporter. Her many school friends think she is pretty wonderful, having selected her FFA Sweetheart, Football Secretary, and Class Favorite. It's her winning smile and sparkling eyes that give her the Number 1 spot on the local hit parade.

Besides the modeling studies she has been taking recently, she likes to collect dishes and glass slippers.

Her measurements are, height 5'1", weight 100, bust 32", waist 24", hips 32", thigh 17½", calf 12", and ankle 7½".

Have You Written for Your Official Entry Blank?

A Champ at 12



Mary Jane Wait, 12-year old of Rickreall, Oregon, won championship in Junior Division over twelve other girls on December 8, 1950, at the annual Washington Northwest baton twirling contest. She is in the 7th grade. Last spring she was featured at intermission time on the annual Salem, Oregon, Elk's Club Majorette Contest, held each spring for the Willamette Valley area. This was in March, 1950. She has done considerable twirling and flag work throughout the Willamette Valley, especially at Eastern Star and Masonic programs. She is the pupil of Raymond A. Carl. Also, a dance pupil at the Paul Armstrong Studio of Salem.

Baton Twirling

Posture . Beauty . Poise . Grace

WHO is America's Most Beautiful Baton Twirler ?



Here are the February beauties selected by the judges for further consideration in the search for America's Most Beautiful Baton Twirler of 1951. (Upper left) Alice Partin, who plays first trombone in the Lakeland, Florida, High School Band. (Upper

(right) Jo Anne Bagby, who is a fine clarinetist in the High School Band and Orchestra at Laramie, Wyoming. (Lower left) Gloria Rees from Julesburg, Colorado. (Lower right) Sharon Lord, who plays trumpet in the Crosby, Texas, High School Band. Musicians do make good twirlers.

A Visit With Your U. S. Air Force Band and Orchestra

The Violin

(Begins on page 7)

educators who are fully aware of the situation and fully realize its gravity. Fortunately there are those who strive to better all conditions under any circumstances. To them, we owe progress, great or otherwise. It is to the thousands of contented followers of general trends that an appeal must be made.

More conscientious guidance of students must be attempted with emphasis upon practical values. Pseudo-artistic nonsense must be dispensed with as well as the imposition of stereotyped academic opinions. Search for thorough, brief, speedy, factual, more far-reaching methods of instruction. Give up the blind faith in a tried and true hand-me-down, the expected magic of tradition. Try instead a thorough practical training embracing the individual needs and meeting the demands of the times, a

training in basic scientific facts of the craft allowing for creative endeavor

and development of the individuality. Needs change with the times. Acquaint yourself with these needs and meet them with up-to-date methods and sincere personal interest. It can be done. It must be done or future standards may well fall below even those of present day mediocrity.

Bass Clarinet

By S/Sgt. Elvin Clearfield, U. S. Air Force Band

Bass clarinetists frequently ask me what I deem the most important factor in good bass clarinet playing. Taking for granted that a musician has acquired a fine tone and adequate technique, undoubtedly the next thing in importance so far as artistic performance is concerned is "phrasing." This, of course, applies to all instruments, consequently, the musician who makes a real effort to phrase properly is well on the road to artistry.

Music, or the language of music, has a tendency to tear itself away and become a secluded art, carrying its many mysteries with it. Too often, the practical and structural learnings

in music are forgotten. The teacher fails to stress to the pupil that music or a sheet of music is not just a maze of notes and bar lines, but a composition which is made up of phrases that can be compared to an English composition.

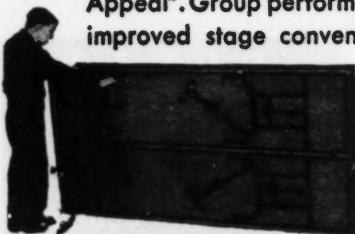
We have periods, commas, quotations, etc., in music as well. We wouldn't think of saying, "I am going," then stop, take a deep breath and finish off with, "home." Yet we do precisely that every day in playing music. We see a group of notes in a bar and take it for granted that the phrase starts on the first note and ends on the last note of the bar line. To further the confusion, many publishing houses use the phrase line from bar to bar, thus forcing the per-



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former to say "I am going" take a deep breath, and say, "home." Sounds humorous, but let's check ourselves and see whether we understand what a phrase is.

We have a sentence in music just as we have a sentence in English composition. Within that sentence we may have one or more phrases. These phrases should be worked out separately and each one understood, then put together. A correctly used phrase makes the performer sound like an artist.

The difference between a good musician and a poor one lies in the understanding of phrasing or feeling. Call it whatever you will, even good taste. With a good understanding of phrasing, one should be able to get the same feeling out of music that an artist does.

Have you ever listened to the recording of a great artist playing your instrument and then make the remark, "Oh how beautifully he plays, what feeling, what musicianship." With a little bit of work, we can make the phrase sound just as beautiful as the artist can. Students studying Shakespeare go to the theatre and find the same problem that we do when we go to hear an artist perform.

The Mouthpiece

By George L. Dietz,
Principal Clarinetist,
U. S. Air Force Band

The first hurdle that confronts the young student is the mouthpiece.

There is a tremendous difference of opinion as to the facings on mouthpieces. Most modern clarinetists use the French lay because they can get better results with less effort.

If you decide to change from a long, open mouthpiece to the shorter French lay, don't expect a miracle to happen overnight. With a little patience and conscientious practice you will become accustomed to the change.

The short (slightly opened at the top) French lay should be played with the lower lip covering the teeth, and the upper teeth resting lightly on the mouthpiece, for the most satisfactory results. The lips should fit around the mouthpiece with just enough pressure to keep the air from escaping. If you use too much pressure, it will not only cause the teeth to cut into your lower lip, but will choke the tone, and cause the clarinet to play out of tune.

Many students and teachers have the impression that it is impossible

to produce a full, round tone with a French lay.

This is incorrect. With the short lay it is possible to produce a tone as broad as can be obtained on a longer and more open facing, and, most important, of finer and better carrying quality. Crescendos and



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diminuendos can be produced with greater facility and less embouchure pressure than with the long lay.

When, and if you make the change-over from the long, open facing to the French lay, it may be necessary to place the mouthpiece a little farther in the mouth.

In using the long, open facing, the player is compelled to use more lip pressure as the reed does not vibrate, nor does the tone start until it is pressed to within a certain distance of the mouthpiece. Instead of placing this burden on the lips, why not use a shorter lay, and save this unnecessary exertion and fatigue in playing?

The French Horn

Some Answers to Questions

**By M/Sgt. Joseph Freni,
Principal French Hornist**

QUESTION: I am interested in strengthening my high register. What exercises would you recommend?

ANSWER: Some very good exercises for building up the high register are those by Gallay, H. Kling, and Maxime Alphonse.

QUESTION: Is it advisable to take the valves out of the horn in order to clean them?

ANSWER: It is not necessary to remove the entire valve in order to clean it except when it is so corroded that it is stuck firmly. Ordinary cleaning of the horn by running water through it should be enough to also clean the valves. Be sure a good quality of oil is used when oiling valves.

QUESTION: Which is the easiest way to transpose E Flat horn?

ANSWER: There are two ways to transpose. One is use of clefs while the other is by interval. I find that transposing by interval is easiest. Some players find the use of clefs to be more practical. In the case of the E Flat horn which is one of the easiest transpositions, you merely read everything one whole tone lower than written. Remember, however, that one whole tone lower than C is B Flat and from F is E Flat.



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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

Hello, Brass Friends. Well, it's February again and I suppose you brass players of the schools of America are all busily engaged in the concert band season "ironing out" selections for contests, festivals, and for spring concerts.

Now for answers to some of the many questions.

Question: How many trombones should be used in a band of 60 players?

Answer: Opinions vary, but I would suggest not less than four, with two playing first part, one on second and one on third. The maximum number should be six with two on each part.

Question: How many baritones should be used in band of 80 players?

Answer: Some directors do not care for more than two, but personally I use five without overbalance in baritone volume. I seat them in the center of the band too, the third row from the front.

Question: How many basses should be used in an 80 piece band?

Answer: This depends upon the volume or fulness of tone used by each player. I use six sousaphones, three BB_b and three E_b; however, four BB_b to ratio of two E_b would probably be better.

Question: How many cornets and trumpets should be used in an 80 piece concert band, and how many on each part?

Answer: The ideal should be approximately eight cornets and two trumpets distributed on the parts as follows: two solo cornets, one first cornet, two second cornets, two third cornets, and one fourth cornet, one first trumpet, and one second trumpet. In arrangements which have no parts for fourth cornet, put that player on third part, and, if the arrangement does not have separate solo and first cornet parts, the first cornet player may play second part.

Question: How many French Horns should be used in a band of 80 players?

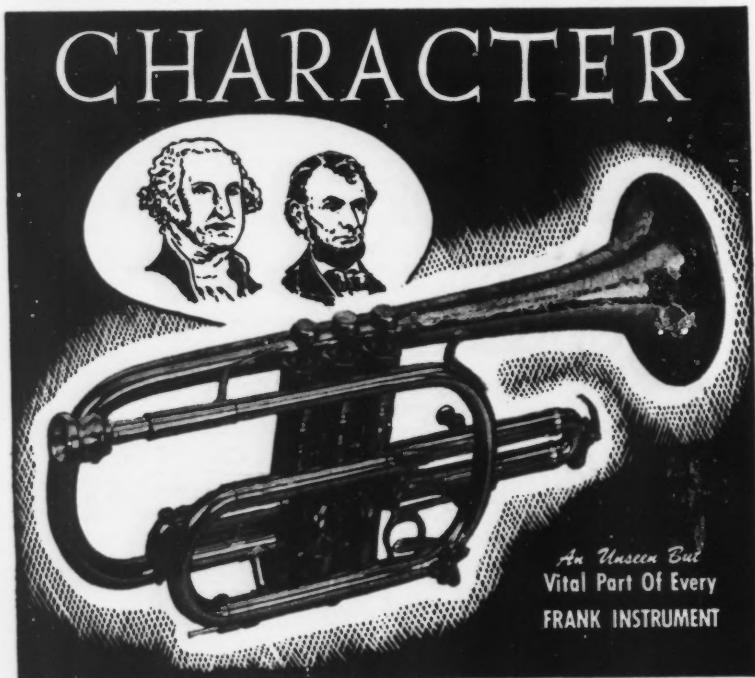
Answer: The minimum should be four horns, but I suggest six to eight. If eight are used, the distribution should be as follows: two double (BB_b and F Horns) playing first part, two single F Horns on second part, two F Horns on third part, and two F Horns on fourth part.

Question: How should the trombone be held?

Answer: Grasp the trombone so that the weight is supported entirely with the palm and end of the fingers of the left hand, leaving the right hand free to work the slide. Hold the trombone out straight, never slanting toward the floor. Work the slide with the thumb, first and second fingers of the right hand. Keep the wrist flexible and move the slide with a quick but relaxed movement.

Question: How should the cornet (trumpet) be held?

Answer: Support the instrument with the left hand, leaving the right hand free to work the valves. Hold the cornet straight out and not slanting toward the floor. Angle the valves about 40° to the right, so the tips of the fingers may push them downward and not sidewise without raising the right arm too high in an uncomfortable position. Place the thumb of the right hand on the right side of the cornet valves where the first and second valves meet.



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Question: How should the cornet and trombone mouthpieces be placed?

Answer: Place the mouthpiece in center of both lips vertically and horizontally, unless you have protruding teeth or some other physical obstruction to prevent the center placement. Then you may move the mouthpiece a little up or down, right or left, until you find the place where you can get the best quality of tone and playing response in all registers.

Question: Should the lips be tight or loose?

Answer: Form the lips as in saying "m" after shifting your jaws until the upper and lower teeth close about even. The lips are looser for low notes, tighter for extremely high notes.

Question: Where should the tongue be placed for attacking the tone?

Answer: This depends upon the range of the tone and the quality of attack desired. For attacking the middle register, second line G treble clef, on cornet or fourth line F bass clef, on trombone, I suggest tonguing from the tip of upper teeth or upper lip, depending upon how brilliant you want the attack. For higher tones the tongue strikes a little higher and for lower tones a little lower. The sharp, loud attack is produced usually from the tip of the upper lip, while the soft, broad and rounder attack is produced by tonguing higher toward broad side of upper teeth.

Question: How should the brass performer stop the tones?

Answer: Release the flow of breath, or simply stop blowing. Do not cut off the breath with the tongue.

Question: What range should a cornet player possess before placing him on solo or first parts?

Answer: During the old days about 1880 when the Marine Band was under the direction of John Phillip Sousa, they had to import the cornet soloist from England or France to find one who could play notes above the staff. If this soloist played a high A above the staff in his solo, musicians talked about it for miles around, while today fourteen and fifteen year old high school lads play high C, D and even E and think little of this accomplishment. The first cornet player should be able to play without pressure up to high C above the staff and get a full tone down to C below the staff.

Question: What special abilities are desirable of second, third and fourth cornet players?

Answer: Excellent readers should be used on second, third and fourth parts because these parts are not melodic and often are difficult to read. These players should possess a quick, accurate eye for reading rhythms as

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How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado

First of all I want to congratulate Mr. John Beckerman, Instructor at the Vandercrook School of Music, Chicago, Illinois, on his "Can You Top This Bassoon Class Picture" in the December, 1950, issue. Haven't had the pleasure of meeting Mr. Beckerman personally but I do know of his fine work. Any person that is interested in double reeds as he is a colleague of mine whether I know him personally or not. As you know, my motto has always been "more and better double reed players." Whatever it takes to make them, I'm for it. Congratulations Mr. Beckerman on your fine classes.

Now I want to let you in on a little secret too, just in order to prove a good point.

The title page of The SCHOOL MUSICIAN, January, 1951, issue, shows a pic-

ture of the Canadian-American School Girls Band which toured Canada and the United States this past summer.

Miss Barbara Hoyt of Pueblo, Colorado, first bassoonist with this wonderful organization deserves a great deal of credit, as do all the members of this group. I can understand such a person as Barbara filling her position in this group. She is a very hard worker, willing to accept any information or suggestion that may improve her playing as a bassoonist. She is a very lovely person. This I know because she is a student of mine. Barbara traveled from Pueblo to Denver and return each time she had a lesson—a distance of two hundred and thirty miles. I don't remember any lessons that would even suggest being poor. The person who accomplishes something is the person who

is sincere in his efforts. And Barbara is that person.

Let me refer for a moment back to Mr. Beckerman. I stated at the beginning, "I haven't had the pleasure of meeting Mr. Beckerman personally." However, as a colleague, I know Mr. Beckerman is sincere in his efforts. Otherwise he couldn't be as successful as he is.

Now combine the efforts of teacher and student along the same line and you have a team.

Let us go one step further. Allow me to congratulate Mr. Arthur R. Thompson of Sioux Falls, South Dakota, on his purpose in promoting the Canadian-American School Girls Band. Personally, I think it is a fine move, and he is to be commended. Also, let me say, unless Mr. Thompson reads The SCHOOL MUSICIAN he wouldn't know me from Adam. I have never met the man, but I admire him for his efforts extended toward this band. He had an idea and he believed in it. His efforts are extended sincerely toward the fulfillment of his purpose. Hence, it is successful.

The main point I'm trying to bring forth is this: if the teacher understands his subject and is sincere in giving it to his students, and the students are sincere in their efforts in accepting and exercising the program outlined, success is bound to be forthcoming. (Continued next page)

Mr. Walker's Column

(Continued from preceding page)

the second and third cornet parts are often written on one staff with upper and lower notes on the same stem, which makes reading of both parts slow and tedious.

The second cornet player should be able to reach as high as G above the staff. The third and fourth cornetists should be skilled in playing extremely low notes, as low as low G and F sharp below the staff, with fullness and beauty of tone, which is a skilled

musical accomplishment.

Question: What is the best size mouthpiece for the cornetist playing third and fourth parts?

Answer: The large inside, or deep cup, variety which has a comfortable rim. With the system of numbers used by most mouthpiece manufacturers, this would be size No. 1 mouthpiece.

Question: What should the brass performer practice to develop range and endurance?

Answer: Long, sustained tones played extremely soft, beginning in the middle register and ascending and descending chromatically every other note back and forth, up and down, so as to rest the lip by playing a lower note every other note. Each note should be sustained for at least 20 to 30 seconds as soft as you can play without letting the tone break. After about ten minutes of these long tones, the playing of soft lip slurs should follow using intervals of perfect fourths, major sixths and then the octave slurs. Rest the lips when they become tired and do not play the slurs any higher than you can play softly without extreme pressure on the mouthpiece.

Next in your practice should come the soft playing of several slow, legato songs. If this type of practice followed regularly each day without missing a day does not build range and endurance, then there is a possibility that your embouchure is not used correctly or that you are using excessive pressure on the mouthpiece.

We will have some more questions and answers next month. Keep writing me about your problems.



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Barbara Hoyt, Bassoonist
Canadian-American School Girls Band
(See Cover January 1951 Issue)

Now this point comes to mind; some students are more talented than others. This is true up to a certain point. This is a reason for citing Barbara. In some respects Barbara doesn't have natural talent. She has a beautiful sound and has developed a very definite set of fingers. However, she has absolutely no natural sense of count or rhythm. This had to be developed mechanically.

When she auditioned for the Canadian-American School Girls Band, her sense of rhythm alone could have disqualified her. However, her determination to make 2 and 2 make 4, mechanical as it was, proved to be of great advantage. Barbara is never at ease rhythmically, and I'd bet my last dollar you would have a difficult time in catching her off guard on this point, simply because she knows and understands it is a weak point with her and she is always alert to it. Had this not been pointed out to her and had she not spent hours of drilling on it, she would never have played bassoon with the Canadian-American School Girls Band. So sincere was her desire that she overcame this one weak point.

Believe me, when I heard that she had placed as First Bassoon with the Band I cried for joy and I know she did. All this goes to prove that if both student and teacher are sincere in their efforts, the student can't go too far wrong. This I prove to myself over and over and to my students every school quarter. Some students have difficulty in tone production, others in the mechanics of the instrument, others rhythmically. Be that as it may, when these weaknesses are pointed out to the student and the required amount of hard work, and I do mean hard work, is exercised in correcting them, only then are they overcome.

Always remember the teacher and the student are a team. One without the

other is of very little significance. Such outstanding personalities as Mr. Beckerman and Mr. Thompson know this. I'm certain Barbara knows it. I'm also certain your teacher, whoever she or he may be, is aware of it. Are all students aware of it?

I am not trying to promote Barbara as an outstanding performer; there are many who play as much and more than she. However, I do believe her to be an outstanding example of one who places confidence in her teammate (her teacher) as well as in her own efforts. Her objective is to become a good bassoonist, and I firmly believe that she will. She is not one to give up easily.

Barbara graduated from the high school at Pueblo, Colorado, before joining the Canadian-American School Girls Band. Since her summer tour with the Band she has entered the University of Denver as a Freshman.

Had good intentions of giving an outline of fingerings for scales and required

changes of fingerings for certain tones of each scale when these tones become connected as intervals. This will wait until next month. I felt that this was an opportune time to put over an extremely important point. I feel that both Mr. Beckerman and Mr. Thompson will agree with this. Sometimes I hope to meet both of these fine gentlemen and exchange views. Again congratulations to both of them in their efforts and success.

To you students and teachers of the bassoon who have inquired as to when the article on the Physical Construction of the Bassoon is forthcoming, it is forthcoming as soon as I can get the Oboe materials out of the way. Thanks so much for your interest in this particular subject.

So long for now. See you next month.

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Story and Music by Mr. Fair

Dr. Georges Delmonti, Detroit, Michigan has written us as follows: It was only last Sunday evening that I heard an unaccompanied Flute Solo played over the radio. It was called *Via Crucis* and you (Mr. Fair) were given credit for both composition and narration preceding it. Should you see fit to tell the story that prompted you to write this number I feel sure that many of your readers will be interested in it. It was beautifully rendered by both Narrator and Flutist. Even though I have been out of school for four years, I never miss reading your column in *The SCHOOL MUSICIAN*. You folks—meaning all of you who contribute to Mr. Shepherd's efforts to help musicians all over this country—must be a happy lot.

Answer: Thank you, Dr. Delmonti, for your fine letter. Am glad to have your suggestion so here goes for the story.

Synopsis

It was while on a hiking trip in a most remote and almost inaccessible wilderness in New Mexico that my attention was attracted by a huge cross clearly silhouetted against the golden light of the setting sun. Upon making inquiry of our old Mexican guide, I learned something of the Penitentes. Very often the Penitentes are spoken of as Indians, but as a matter of fact they are truly Spanish speaking Americans whose descendants came into this country at about the time of Coronado, some four hundred years ago.

At Easter time of each year these people hold a ceremonial called The Rites of the Penitentes. This ceremonial—which oft times amounts to a crucifixion—has been witnessed by very few other than participants. Note: This Ceremonial—when enacted by those who are determined to carry it on to the Crucifixion, or at least *nearly* so—is prohibited by the U. S. Government. Just why this should be I really do not understand. If one truly desires to give up his earthly abode by the way of being Crucified—because he honestly feels that it is the greatest gift that he can offer for the religious advancement of his people, then I feel

that he should be allowed to do so. Just contrast that—if you will—with the fact that even today many of our young men have given up their lives in bloody battles over in Korea, for far lesser values. Now, having said that, I feel that I must hasten to assure you that I am no pacifist, that I have seen some tough times in military duty, and that should any occasion arise demanding, or even asking for further co-operation, that I will be most cheerfully "on the job". But there, I did not mean to say all of that. We are all so involved in this Korean situation that it is most difficult for us to greet a friend for even a minute, without making mention of it.

There are many places here in Colorado, also in New Mexico and Arizona where these Rites may be witnessed by any and all who may be interested. These services are of course in moderated form. The one that we witnessed would have seemed most terrible to the average onlooker. The only music used was produced by two flute players

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playing upon very crude instruments. We made copy of the weird monotonous melody and have woven it into this Phantasy. It is most popular with flutists everywhere and we believe that it is the only unaccompanied flute solo listed in the School Music Competition-Festivals Manual.

How to Practice

First of all, please keep this in mind. Application where sincere thought and concentration is thoroughly exercised, will do more for you in thirty minutes than can be done in two hours without it. When studying an exercise, a solo, band or orchestral score, go about it in much the same manner that you would to repair a leak in the roof. It is possible that the roof—for the most part—is in good condition, and if so, there is no use to spend any time on that part.

The idea is to concentrate on fixing the leak. The same may be said of any piece of music that you may be studying. When a difficult measure or any passage is encountered, then play it over slowly and deliberately, making sure that no mistakes are made. When this has been accomplished the tempo may be increased a wee bit at a time until finally, it presents no problem at all. Right then and there, the "leak in the roof" has been repaired. If ever you have the opportunity to listen to what is going on "back stage" just before the appearance of a great symphony orchestra, you will notice this:

Maybe over under the stairway stands a flutist. There is one little passage that has him a bit worried so he stands there and plays that passage time and time again, maybe several hundred times until it is completely mastered. When that one is finished he takes up the next one, and the next and the next. When the curtain goes up he is not fearful of any passage but is most happy that he has nothing to be concerned about from the time the conductor takes the podium until the last note in that program has been played. Should this same flutist be so familiar with the program to be presented that he knows of no passage or passages difficult for him to play, then he has many exercises—by the way of other difficult movements—also various scales and arpeggios memorized that are difficult and as a consequence his time is well spent by working on these as his "warming up" preparedness. All that has been said of our flutist friend may of course be applied to all other instrumentalists. No artist player ever just "tweeves away," but always he applies his practice to difficult passages that he is anxious to master after a fashion that will never again cause him any concern. AND—"Diffi-

cult Passages" do not necessarily mean finger technique alone, but may pertain to articulations, the quality, color or quantity of tone desired for certain movements that might be associated with other instruments in ensemble effect, or possibly with the voice in obligato form. Also it might be applicable to crescendos or diminuendos. Of course we must keep in mind that TONE is the very soul of all music and that unless it is accompanied by near perfect intonation, then all of its beauty and charm is lost. We have—in the past—written many studies pertaining to the building up of beautiful tone, vibrato and finger technique. If you are going to peruse this part of our column that has to do with "How to Practice" you may do well to make careful inventory of back numbers of your SCHOOL MUSICIAN magazines. Other studies that we feel sure will interest you are to be found in the so called Melodious Studies Books I and II. They contain the fine writings of Anderson, Koehler, Gariboldi and Terschak. These may be had from the Cundy-Bettoney Co., Boston, Mass. For advanced students there is The Modern Flutist. This book contains Eight Etudes by Donjon. Thirty Caprices by Karg-Elert and many fine and interesting Orchestral Studies. This one may be had by writing Albert J. Andraud, 2871 Erie Avenue, Cincinnati, Ohio. If this does not suffice, then drop this column a line and we will advise you further.

The idea is to concentrate on fixing the leak. The same may be said of any piece of music that you may be studying. When a difficult measure or any passage is encountered, then play it over slowly and deliberately, making sure that no mistakes are made. When this has been accomplished the tempo may be increased a wee bit at a time until finally, it presents no problem at all. Right then and there, the "leak in the roof" has been repaired. If ever you have the opportunity to listen to what is going on "back stage" just before the appearance of a great symphony orchestra, you will notice this:

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Lever for First Finger

Question: The lever for the first finger right hand plays B flat on my friend's flute but on mine it plays B natural by operating the thumb key. Which one do you consider the most practical? C. C. R., New Orleans, La.

Answer: All artist flutists that I know use instruments with the lever to play B flat. This key—sometimes called a "kicker" has many uses in playing certain trills and so called "harmonic" passages. There is—or should be—no use at all for the lever operating the thumb key. If one is unable to play a beautiful trill with the thumb—as for instance B to C—then he should practice such trills until the difficulties are removed. This is true because the thumb must be of the same dexterity as any one finger. If this is not accomplished, then all scales and arpeggios passages are sure to be unevenly and badly played.

The Flute and Flute Playing

It was in last month's issue of THE SCHOOL MUSICIAN that we made mention of the fact that we had on hand many copies of The Flute and Flute Playing which were written originally as a basis or foundation for our lectures on this subject, and that we should be most happy to send them to anyone who desired them with our compliments. So many requests have come in that we have had to get new mimeographed copies. They will be ready for distribution within the next few days. Just make the request to this column and enclose a large sized self addressed stamped envelope and along will come your copy.

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The second month of the new year is with us. Are those New Year's resolutions still in force? If you made some about better drumming and are willing to see them carried out, you will see a great improvement in your drum section. The best resolution I can think of is the one to work. At any rate, some interesting questions have come in and apparently we need to dispense more things of a fundamental nature. One reader asks me if the young drummer should be taught standing or sitting (the student, that is). I know there is some controversy about this and my contention is that what he is learning is of more importance than the position he is in while learning, providing the drum student is learning it right. It seems to me personally that since the greater part of playing is done standing or on the feet it might be well to get the young student accustomed to this position from the start, so that is the way I teach drums but I know some do not agree.

Question: "In teaching a beginning

How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones

drummer should he be taught the rudiments from the beginning?" K. R. L., Alabama.

Answer: I don't believe you could teach a beginning drummer anything else but the rudiments—even by letting him "beat" without knowledge of certain rudiments he is unintentionally doing what he should be taught as rudimental. To clear this up, there are only two fundamental strokes—the single stroke and the double stroke. No matter how much he plays without rudimental knowledge he will probably be using some of the same licks by accident and not know what he is using. He will be able to sound but he can not read

adequately. By all means I would start with the rudiments as a basis and teach the simple sticking first. By so doing the student will have a better understanding and certainly a better knowledge of this thing he is more ? ? ?

Question: "I have been teaching my drummers from the beginning. However, I do not teach the rudiments in the order in which they appear on the printed sheet. Recently another band director remarked that this was not good practice. What do you think?" C. F. Q., Texas.

Answer: My feeling is exactly in line with the way you have been teaching. The twenty-six rudiments which we now have are not the only ones in existence. It was quite a problem to boil down to twenty-six. This required consideration and deliberation on usable values in making the selection some few years ago. And even among these twenty-six there are some rudiments which the ordinary drummer will never use. Certainly the first thirteen are most usable and therefore highly important. The order in which they may be taught is another matter. Personally, I start with the single stroke which is the usual manner. This means the young drummer learns the tap and the flam both of which are in constant use—possibly more often used than any other form or rudiment. I expect the young drummer will need the flam, flam accent, five-stroke roll and the single tap more than he will the long roll yet the long roll is oftentimes felt to be the most important and young drummers are kept on this one rudiment for a great length of time which might otherwise be used to help him learn the things he can use quickly. At the same time he can be studying the more difficult long roll in its various dynamics.

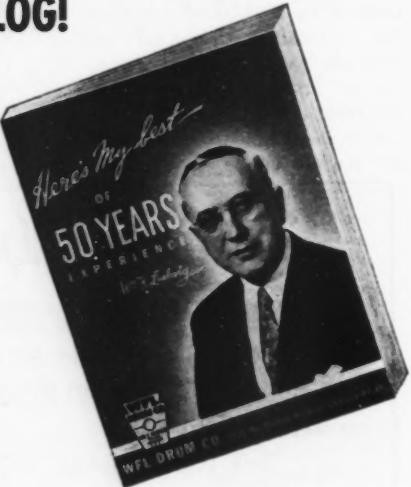
I certainly would dwell on the first thirteen—especially the first eight and with a mastery of these the student drummer finds it less and less difficult to continue the remaining twenty-six.

Question: continuing the above letter—"What figures besides the rudiments should be taught in the beginning? Is it advisable to let the student wander from the rudimental teaching?"

Answer: In the beginning, the stu-

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dent drummer is very fortunate if you keep him on the rudiments. Certainly there are other figures and accents not ordinarily found in the rudiments such as found in the South American rhythms, and in various combinations of the rudiments which in themselves can result in some startling figures. But these things are not for the rank beginner; they are for the advanced drummer who has had enough background to be able to discriminate and experiment without harm. As the student drummer progresses I certainly would let him branch out as his ability shows him capable of doing—I would encourage original solo compositions especially.

Question: "Would you keep a drummer on a practice pad at all times or is there a time when he can change to the drum? If so, how long would it be before you let him change?" C. L. D., Mississippi.

Answer: Nothing stirs the heart of a beginner like pounding on a drum, and nothing dampens his spirits as quickly as a practice pad. But as he ceases to be a beginner he sees more and more the wisdom of using a practice pad. Changing from pad to drum can not be measured by days or lessons. I like to hear the lesson on the drum but then I like to hear the practice on the pad. I believe as the student becomes more experienced he will realize the usefulness of the practice pad not the least of which is its portability and absence of noise.

Question: "...so measuring achievement is a problem. Is there some way of measuring accurately just what a drum student is doing so that it may be put down in black and white?" K. A. L., Texas.

Answer: Yes, indeed, there is a way of measuring the drummer's achievements and technique. The drummer should be concerned especially with steady rhythm and accurate beating. For the former there is nothing equal to a good metronome. By using the metronome you can measure the speed at which the player can play a series of rhythm figures. To measure the accuracy place a piece of carbon paper over the drum head and a piece of white paper under the carbon paper so that when certain rhythmic figures are played a carbon impression of every stick beat will appear on the white paper. With a seven-stroke roll there should be seven black spots, etc. This also shows whether the strokes are equal in strength or whether some are weak and some are strong. Another way of checking accuracy is to use two different kinds of surfaces—one for each stick. Then play the rudimental figure and you will hear two different

tones and thus be able to hear the inaccuracies or weaker beats.

It will not be long now until Spring concerts are in order. I hope some of you will have prepared some drum

solos or ensembles and especially some tympani solos with piano or band accompaniment so that the drum section can gain a reputation equal to that of other instrumental sections

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How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

I suppose there is always a hard way of doing things and also an easier way. Very often the easier way is the better way though now and then it happens that the reverse is true. Sometimes both ways have their advantages and at one time it is wise to use the easy whereas at another time it is wise to use the hard way.

It happens that I am acquainted with arrangers who when they make an arrangement for band always make a condensed score of six or seven staff lines. On the upper staff they write out the running clarinet or piccolo variation. On the second they write out the horn parts and on the third the solo cornet part, which will also serve as the first E flat saxophone part. On the fourth line they write out the counter melody part for baritone horn, or tenor sax, or even first trombone and on the fifth line they sketch out the parts for second and third clarinets and cornets. The sixth line they devote to remaining trombone and bass parts and the seventh line is reserved for the drums.

All of these parts are written in the concert key of the piece being arranged, or in other words without any of the parts being given their proper transpositions. After the arranger has completed his condensed version he then copies off parts for all the instruments from any of these seven lines that he thinks best suited to the particular instruments and makes the proper transpositions as he does his copying of the parts.

The merit of this method is in the fact that it is probably the fastest way there is to make arrangements. There is no necessity of copying all the parts for all the instruments on this original score since many instruments carry the same parts as are assigned to other instruments. In other words, in most band arrangements we find that flutes, piccolos, E flat clarinets and even solo B flat clarinets are often assigned the same parts. Likewise, and this is especially true of marches, solo cornet, E flat alto saxophone, soprano saxophone, and even the oboe are often given the same parts. Horns and second and

third clarinets and cornets are often duplicated, and other important instruments are likewise duplicated freely.

Personally I have never made use of a condensed score in making a band arrangement. I suppose that if I had to turn out a great number of arrangements within a short period of time I would. I have, however, some objections to this method of arranging and consequently I do not allow my students in arranging to use it nor do I have any interest in using it myself.

In the first place I like a full score because many directors want them with a band arrangement and I find that it saves time to make one outright at the beginning. Arrangers usually use the condensed score method only for short works where no full score is to be published.

In the second place, once you practice it and learn how to do it, it is no more difficult to write out a full score with the part for each instrument in the proper key than it is to write out a version with all parts in the concert key. It is surprising how soon a conductor can learn to read a score even when the parts are for many instruments in different keys. Discipline and practice will also enable the arranger to keep several parts in as many keys in their proper relationship in his mind at the same time. I have found full score reading to be good mental discipline and I have found that I can do it better the more I practice it. The more arrangements I make by this method the less difficult I find it to be.

In the third place I am convinced that generally speaking better arrangements result when the full score is made than when the parts are copied from a condensed version.

Though part of the time it is well to give the solo clarinet and flute the same part, it may not always be that the best effect can be obtained by so doing. When an arranger has a different line for every instrument in front of him, he is more apt to put more variety into his arrangements than he is when he follows a

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standard pattern and always uses the piccolo variation line for certain instruments, the principal melody line for others, the counter melody line for still others, etc.

Fortunately full score paper with twenty-seven to twenty-nine staves per page is easily available. It is more costly to use but I am convinced that much better results are obtained in the long run when a full score is made than when only a condensed score is used. For this reason I always insist that my students in arranging learn to make out a full score for every arrangement and make it with every instrument's part in the proper key.

I have talked with arrangers who claim that they can make out an arrangement from only a melody line or at best a piano part. Frankly, I do not see how they can do it and make an arrangement that is interesting and has much variety to it.

To make a good arrangement even a short band march takes a lot of time. Perhaps it is possible to save some of this time by eliminating some of the steps, but I wonder if the results obtained will justify the short cut method. If an arrangement lacks sparkle or does not give interesting parts to the right instruments perhaps it is because too many short cuts have been taken. Some things have to be done the longer and perhaps the harder way to be done better. I wonder if this does not apply to band arranging.

* * *

From time to time I come across a band arrangement in which the drum parts are in my opinion at best very dull. It is not to be expected that every arranger be able to play every instrument he makes arrangements for. On the other hand, he most certainly should know the fundamental facts about each instrument such as its best registers, parts most suited to it as well as parts not good for it.

Of what value is it to write a part for snare drum employing a succession of single beats? It is only when the snare drum is played alone that single beats will sound well for it. A flam is always better than a single beat for it will cut through with the rhythm whereas a single beat will be absorbed.

But even a succession of flams is not always best for a drum part. Three stroke, five stroke, and even continuous rolls should be frequently included in the drum parts. In my opinion it is possible to have a great deal of variety in a sixteen measure phrase for drums even when the parts for other instruments are comparatively

monotonous. In other words it is possible for the snare drums to shift from flams or paradiddles, into rolls of various lengths and back again without disturbing the general effect other than to add the element of variety and thereby make the part more interesting.

Even the bass drum is slighted by many arrangers. They seem to think that all that is necessary is for the bass drum to come in on the first and third beat throughout in a piece in quadruple rhythm or on the first beat only in a piece in triple rhythm. They are missing the boat when they do not give the bass drum a chance to roll now and then or even to beat in other than conventional spots.

In my opinion we use the cymbals too much in the average band selection. If these were reserved for

climax only their effectiveness would be much greater.

Music for band needs variety and contrast. These things we can get better if we do not use everything we have all the time. The triangles and cymbals are fine if used sparingly but to attach a cymbal beat to every bass drum beat seems to me to defeat the wonderful possibilities for climax that could be achieved by using the cymbals less frequently.

At any rate some of the things I have harped on above are worthy of consideration. Perhaps we will never have perfect arrangements. We can make better ones if we are ever conscious of some of the weaknesses to be avoided. It is for this reason that I point out some weak spots in band arrangements in this column from time to time.

See you next month!



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February, 1951

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine

GLINKA: *Trio Pathetique.* Leopold Wlach (clarinet), Karl Oehlberger (bassoon), Paul Badura-Skoda (piano). Also Rimsky-Korsakov: *Quintet in B flat major,* Leopold Wlach (clarinet), Karl Oehlberger (bassoon), Hans Recnick (flute), Gottfried von Freilberg (horn), Roland Raupenstrauß (piano). One 12" Long Play, Westminster, WL50-19, \$5.95.

The Glinka Trio has not been available in this country for some time and a new recording is most welcome from the standpoint of technique of recording and better musical performance. The members of the group combine in presenting beautiful and sound melodious work. Each proves his artistry, yet remains a part of the group. The style is typical of early 19th Century romantics. Performance excellent.

Other Viennese instrumentalists are represented in the second work, which unfortunately is unfamiliar. This Quintet for Piano and Woodwinds by Rimsky-Korsakov is light and delightful. Its gay pleasant melodies are wonder examples for young musicians. Again the members do a fine job in teaming together. The recording and performance are highly recommended.



English & American Folk Ballads: John Langstaff, baritone, with Nancy Woodbridge, piano. Two "His Master's Voice" imports. G-B9860/1. \$2.10.

Two well chosen groups of English and American folk songs superbly recorded under the auspices of the English Folk Dance and Song Society. Good for use in the grades and music history classes. The contents include: English: Lady Maisry, As I Walked Through the Meadows, The Lark in the Morn; American-English: Edward, Gypsy Laddie; The Old Grey Goose. Collected and arranged by Cecil Sharp.



RHYTHM IS EVERYWHERE. Carl F. Mahnke 1946. 10 min. Cost \$45.00. Rent \$2.00. Produced by Teaching Films, Inc.

This film can be used most any place in the school system. It is about Tommy a small boy who can't help keeping time. It tells of his journey and his meeting a cow, a horse, a train and a caterpillar. His responses to the individual rhythms of each are musically and dramatically portrayed. The picture's musical score weaves together the various rhythms of the story. Taking place on his way and in school, with his teacher as a helper, it has high interest value for pupils. The teacher encourages the children of the class to originate their own

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Band Music Review

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our Own Band, is accurately Graded and Described.

By Richard Brittain

Materials Instructor
and Concert Band Director
VanderCook School of Music,
Chicago

E, Easy; M, Medium; D, Difficult

HALLELUJAH CHORUS—(ME)—
Handel—arr. by Clair Johnson. Many band directors have searched for an easy band and choral arrangement of the standard work—now it is yours for the asking. The number is arranged in concert "C" and is not difficult. It can be done with the band alone or can be used with band and chorus of mixed voices. If you expect to do "The Messiah," I urge you to

look this arrangement over and try it. Pub.—Rubank. Full bd \$3.50 Sym Bd \$5.00 Choral parts in "C" Concert are 15c each.

THE MAID OF THE MIST—(M)—
Clarke—arr. by Schoenfeld. This Herbert Clarke polka as a cornet or baritone solo is now available with band accompaniment and should be programmed by many of you who will have a soloist using the number for contest. Show the student off on your next concert and let the band lend an assist on the accompaniment as it is not very difficult and will offer the band invaluable training in the "art" of assisting a soloist. Pub—Witmark Fl Bd \$2.50 The selection requires about four (4) minutes playing time.

Audio Aids

(Continued from Preceding Page)
rhythmic games. Although not new, it is recommended.



CARMEN: Sterling Films, 316 W. 57th St., New York. Date 1950. 12½ min. Sound, black and white. \$35.00.

Backstage at an opera rehearsal of Carmen is produced by Ambassador Films. The opera is without make-up. It is performed by Maria Cebotari, Mario Rothmuller and the Vienna Philharmonic Orchestra. It is recommended for High School or College.



BEETHOVEN: The Creatures of Prometheus, Op 43. Complete recording. Winterthur Symphony Orchestra conducted by Walter Goehr. Two 12" Longplay records. Concert Hall, C1063, \$11.90.

This ballet is seldom performed, but now that it is available many will have the chance to study and become acquainted with it. Mr. Goehr does a fine job conducting and the set is well annotated by Edward Tatnall Canby. Recording good.



SOUSA-GOLDMAN MARCHES: The Goldman Band, Edwin Franko Goldman, conductor. Columbia record, Longplay, CL6080, \$2.85, 78 rpm., C-191, \$3.75.

The long-play disc seems somewhat better in this case. The record contains the following marches: On Guard; The League of Composers; American Ideals; V.F.W.; The Golden Rule; The Glory of the Yankee Navy; Our Flirtations; and The Gladiator.

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MEDITATION—(E)—*Massenet*—arr. *Merle J. Isaac*. This selection is one of the best known of all musical meditations and comes from the opera "Thais." It has a religious theme and is in the tempo of the meditation. The music is lyric in character and depends for its effectiveness almost entirely on its beautiful melody. Massenet composed this music for a solo violin, strings, woodwinds, and harp. While the transcription for band sounds much different from the original violin solo, it is, in its own way, equally beautiful and expressive. Pub.—C.F. Fl Bd \$4.50 Sym Bd \$7.00

JOSHUA—(M)—arr. by *Paul Yoder*. A new novelty for band that is full of pep and will sell well on any program. There is a chorus for mixed voices if so desired by the conductor or it can be done by band alone and still be quite effective. The number is a rhythm tune in a fast four beats throughout which features sections in unison along with some afterbeat hand claps that builds to a big driving finish. Modern chords and rhythm figures will stimulate the interest and ability to read in the average bandsman. Pub.—Kjos Fl Bd \$4.00 Sym Bd \$6.00.

THE TOWN CRIER—(E)—*Chester Leoni*. Many years ago, in most small communities the Town Crier was the only source of outside news. He would stand in the Village Square and attract attention and then relate the news stories of the day. The composer has tried to paint this picture in the overture. The number is well suited for young bands and will undoubtedly be quite popular on the contest list of many states this year for class "D" bands. The overture opens with a broad andante with a bit of unison and changes to a melodic march tempo. A pretty moderato section is introduced for clarinets in unison with the band playing a firm on the beat accompaniment. The keys introduced are three flats and one flat which adapts itself well to the young band. Pub.—Belwin Fl Bd \$3.50 Sym Bd \$5.00

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A Little Reciprocity Please

Numberless readers of this magazine send us kind letters of thanks for the enjoyment, information and help each issue of THE SCHOOL MUSICIAN brings to them. For these kind and encouraging expressions of appreciation, we are extremely grateful. No more glorious emotion thrills the heart of the worker than does the assurance that he is being of service to his fellow man.

For the proof of sincerity in these friendly letters expressed in the ever increasing volume of subscriptions that come to this office, we are proportionately thankful. Without wide circulation, and more particularly a full and enthusiastic reader interest, no publication may hope to exist.

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Reciprocity is a noble gesture.

Correction in Mr. Osborn's X-ray Tonguing Article

The article of mine appearing in the Jan. issue of your School Musician was given an excellent position in the issue and I am certainly grateful for your interest in the matter.

However on page 12 some words have been omitted which omission does not permit of a clear understanding of what I was trying to get across. I will enclose in parenthesis the words omitted. Here is the sentence as it should appear: "Certain syllables if used, place the tongue in a flat position against the (reed and when it is withdrawn cause a sort of "honking" to the) tone which is extremely disagreeable and which must be eliminated as naught but a pure tone is to be desired.

I wonder if a notice of the omission in a future issue might not correct this.—W. H. Osborn, 7115 32nd Ave. N.W., Seattle 7, Wash.

New Harmonica Makes Beginners Sound Like Professionals

A new harmonica which makes beginners sound like professionals was announced this month by the Magnus Harmonica Company of Newark, New Jersey.

The instrument is known as the Magnus Junior Horn Harmonica. Its secret is a molded on amplifying horn.



Hand movements over the bell of the horn easily produce the violin sounds, tremolos, and vibratos that usually come with months of practice.

The new instrument, made entirely of Bakelite Styrene plastics, is lightweight, non-fragile, and rust-free. It's 3 1/2 inches long, contains six holes, twelve reeds, and is tuned in the key of C. It can be washed in soap and water without harming any part of the instrument, which should be good news for elementary school teachers who must use the same pre-musical instruments for several groups of children.

Price—39 cents. Magnus Harmonica Company, 439 Frelinghuysen Avenue, Newark 5, New Jersey.

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The "Symphonic String Course" written by Dr. Joseph Maddy, President of the National Music Camp, has developed a nation-wide interest.

The entire course, consisting of 100 pieces, has been recorded on two 33-1/3 LP records, with accompaniment by a string sextet. Each piece is recorded exactly as it appears in the books, except that most short pieces are repeated without pause on the record, to give students more continuity in practicing with records. Each piece is recorded on a separate "band" so may be played over and over for diligent practice.

Tuning tones are sounded (as written) for the first nine pieces. It is possible for the student or class to play continuously for 22 minutes.

Price—\$4.85 each record. Neil A. Kjos Music Co., 223 W. Lake Street, Chicago 6, Illinois.

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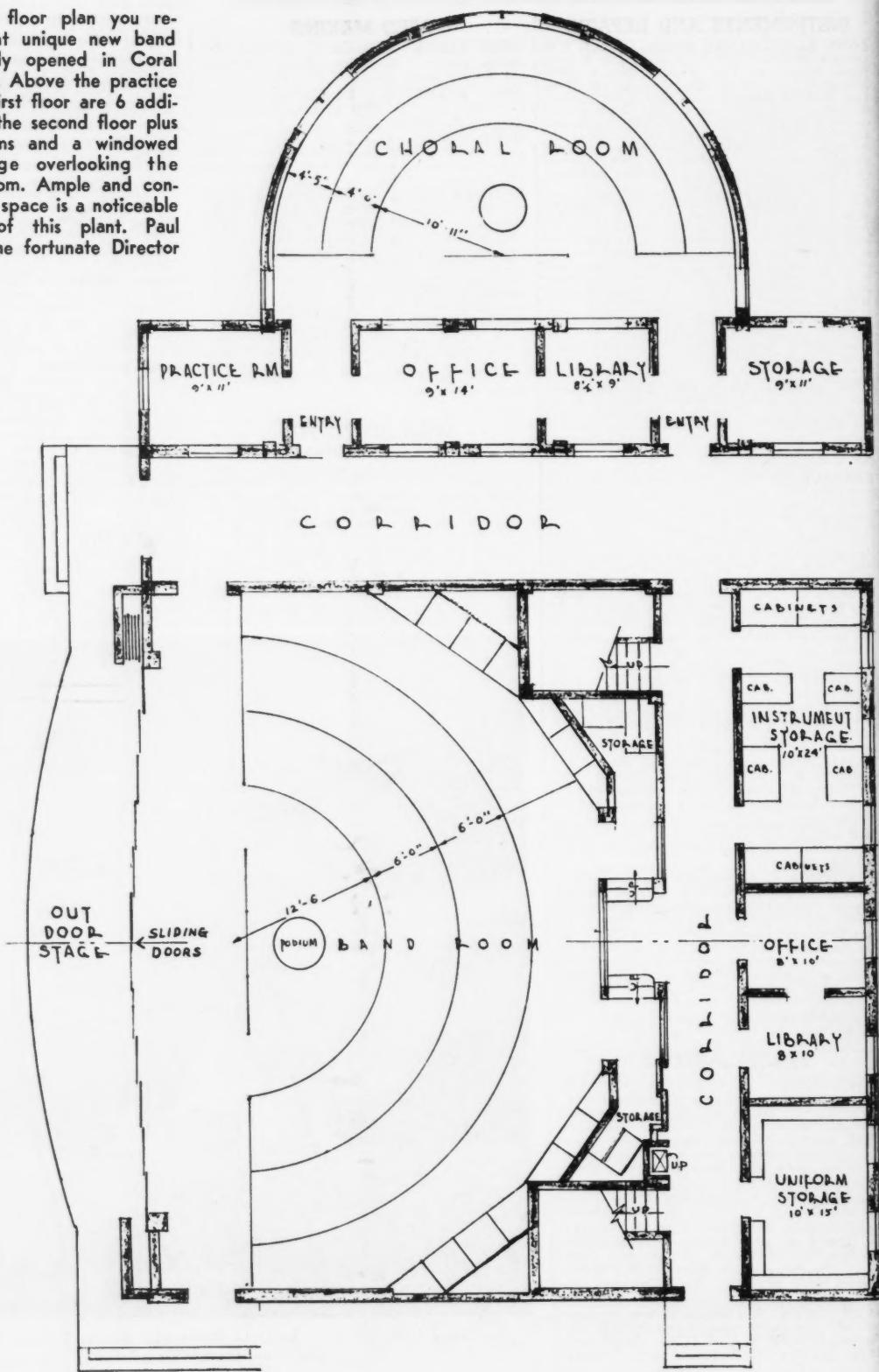


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